James Baldwin on Coming Home to New York

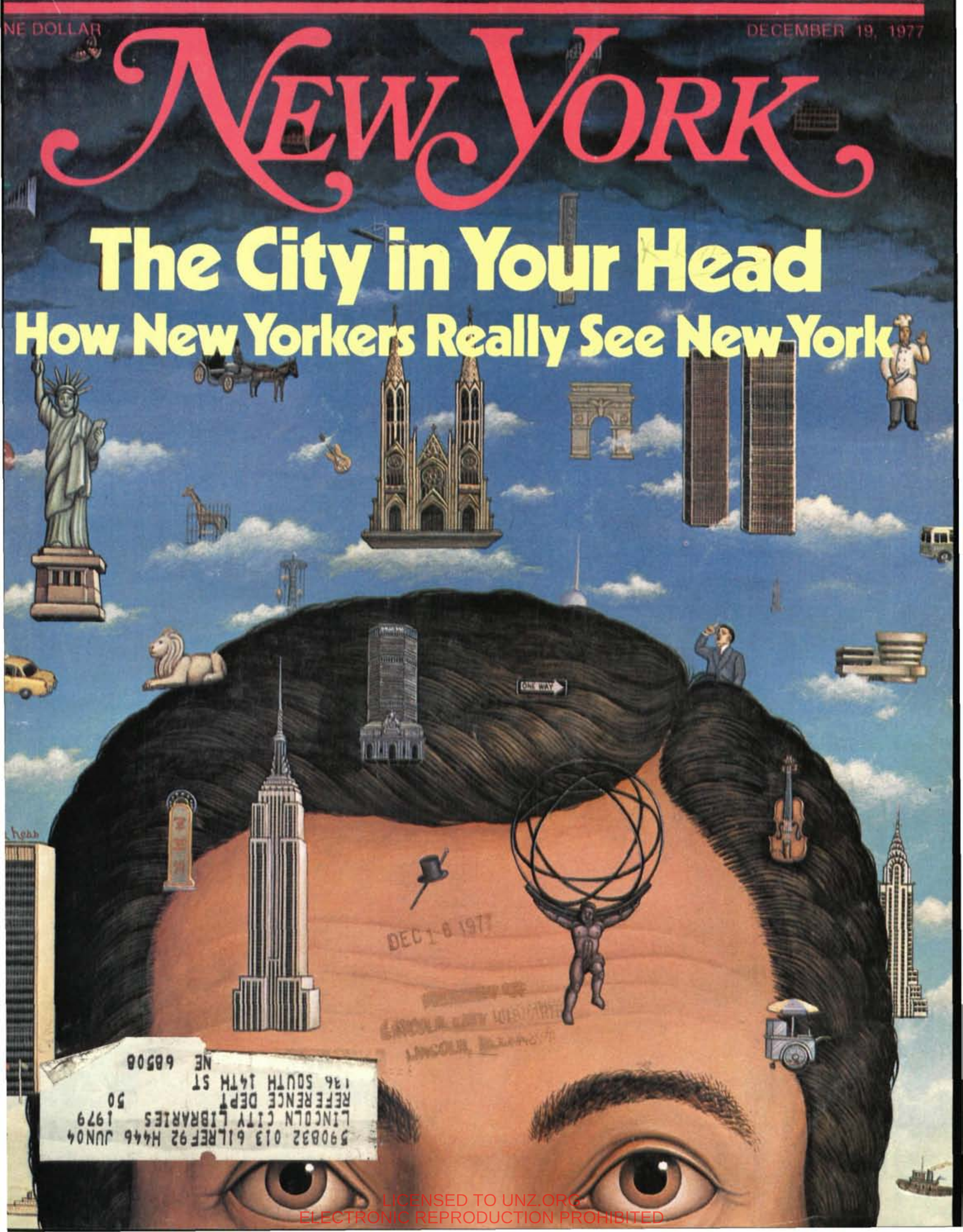
Nazi Hunter Takes on the Russians, by Tad Szulc

NE DOLLAR DECEMBER 19, 1977

NEW YORK

The City in Your Head

How New Yorkers Really See New York



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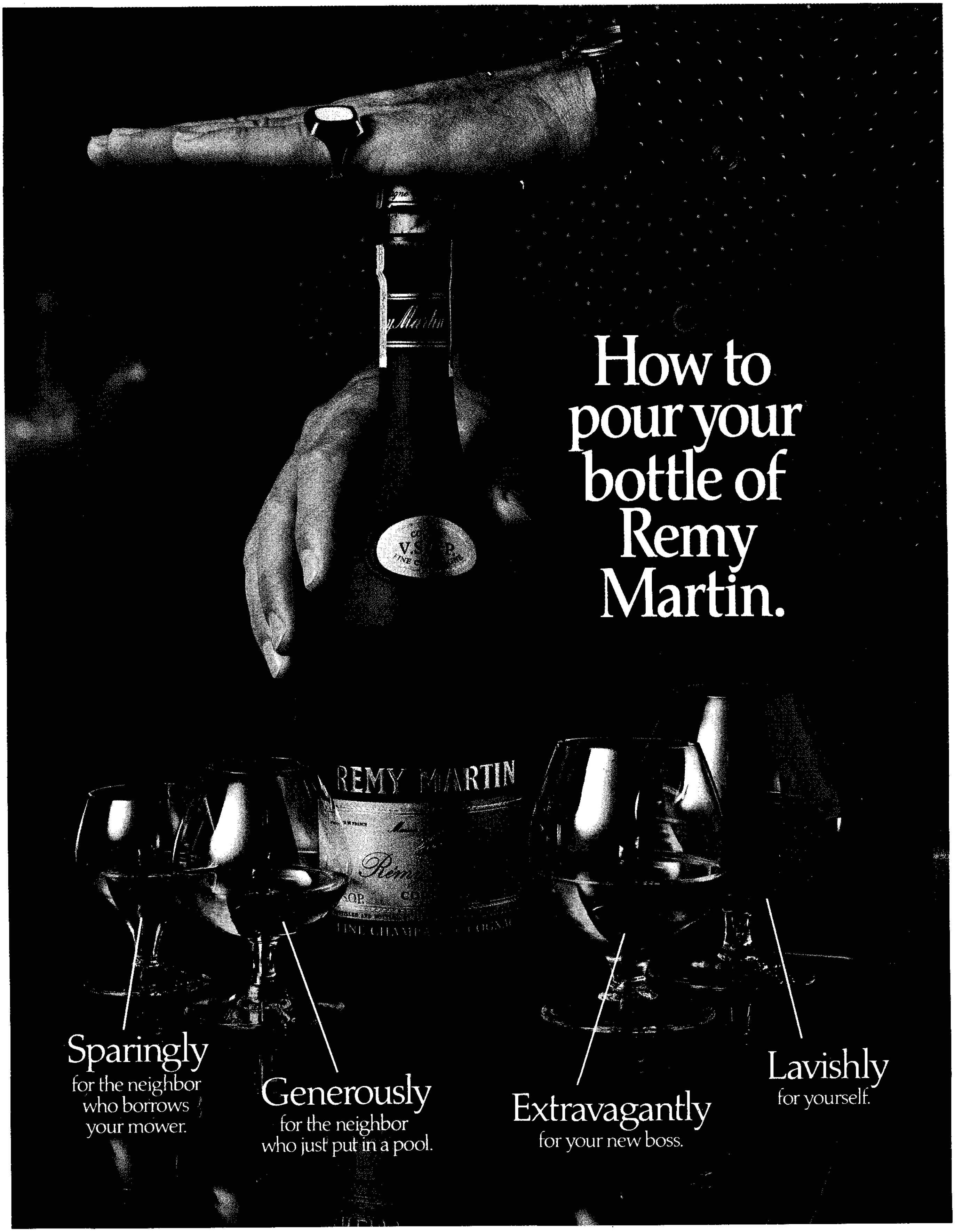
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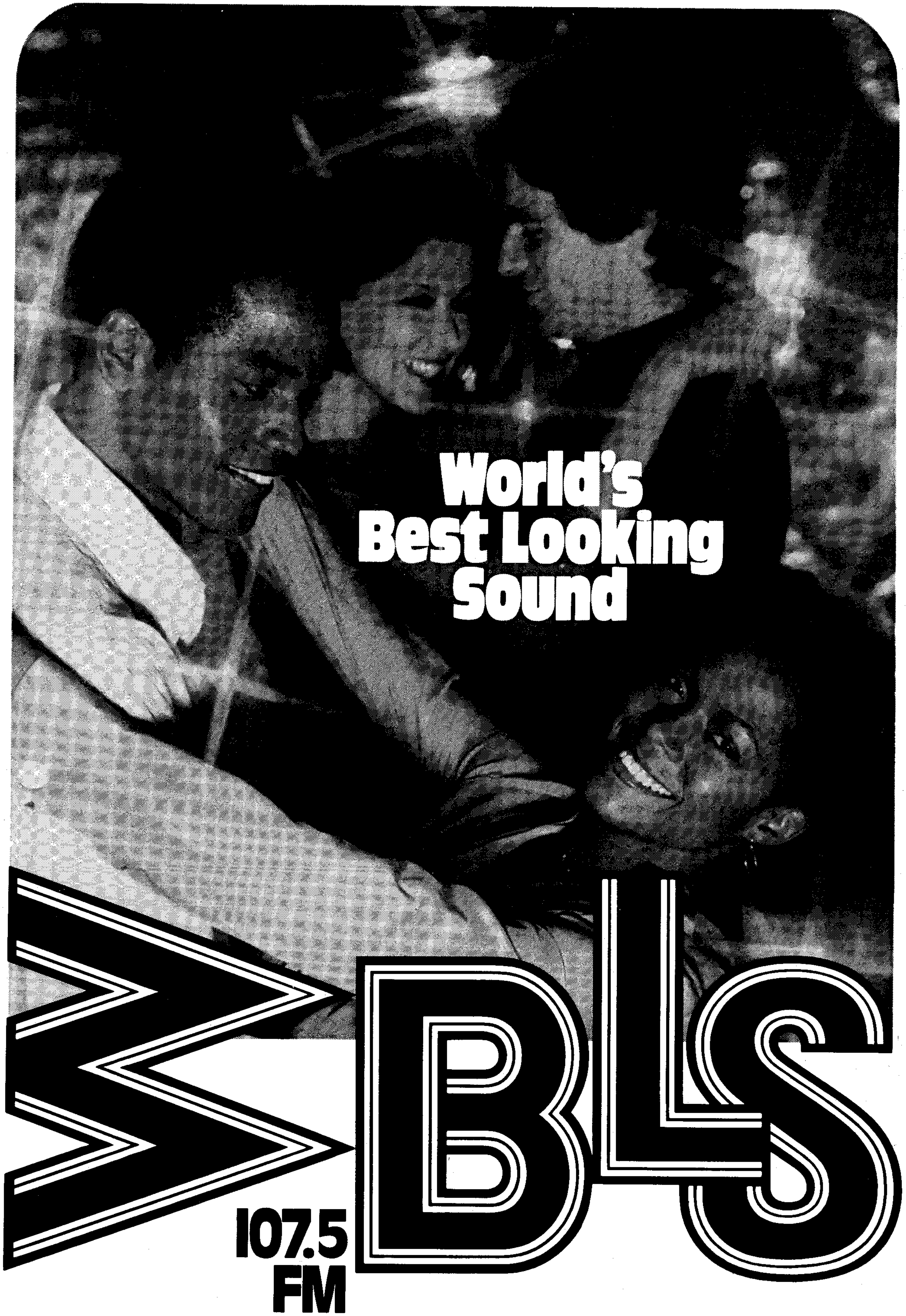
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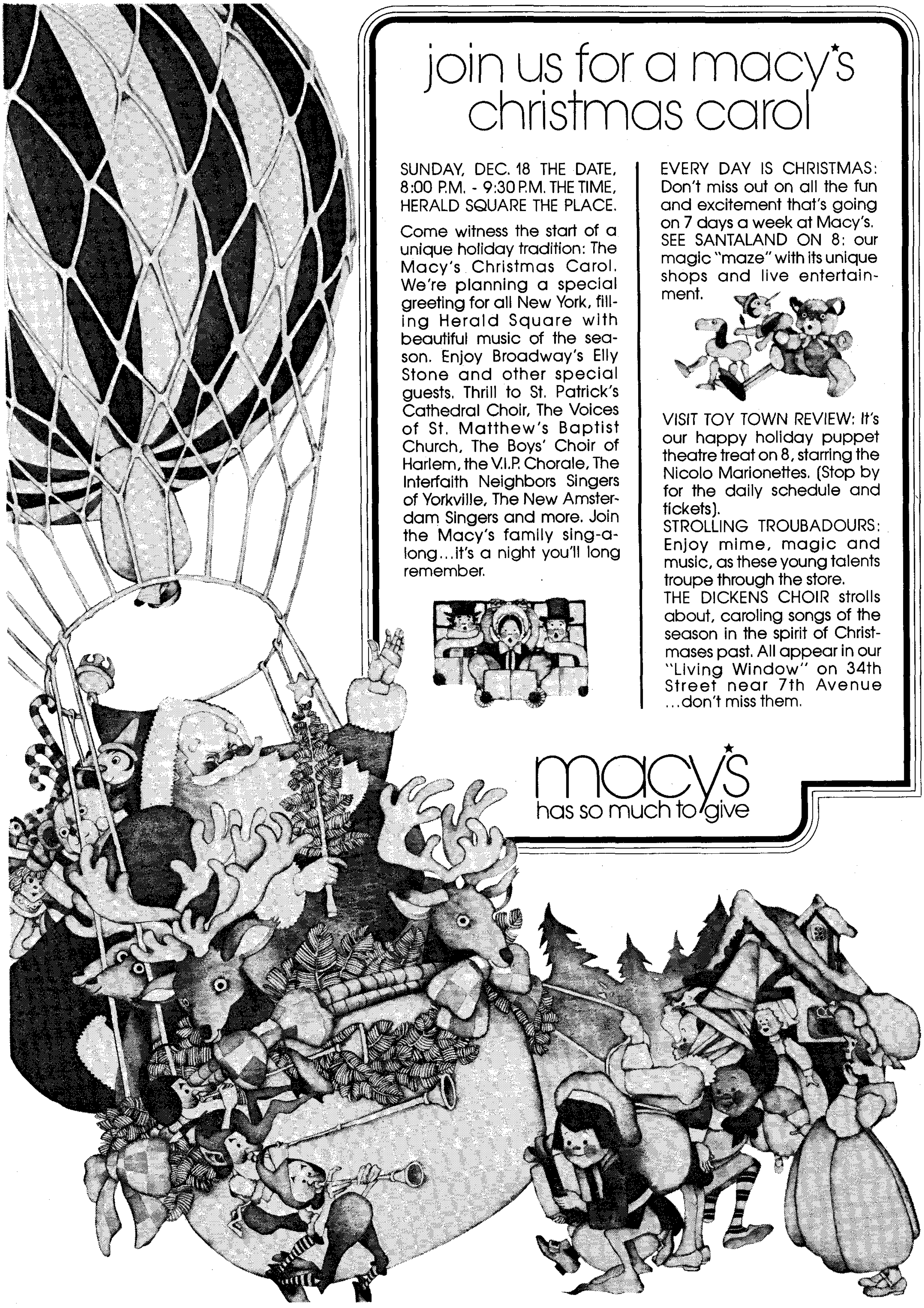

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has so much to give

VOL. 10 NO. 51 DECEMBER 19, 1977

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A Nazi Hunter Takes on the Russians
By Tad Szulc
Simon Wiesenthal earned renown as a hunter of Nazis; he engineered the capture of Adolf Eichmann, among other exploits. Currently, he has been devoting his energies to the plight of dissidents imprisoned in the Soviet Union and is trying to arrange for the exchange of several such prisoners for Communists held in custody in the West. Interviewed in Vienna, Wiesenthal tells reporter Tad Szulc that the current worldwide silence on the subject of Russian prisoners reminds him of a similar silence on the plight of Jews during the Nazi years.

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Hey, Aren't You . . . Ah . . . Uh . . . Um . . .
Recently, we asked people who look like (or think they look like) either Ed Koch or Bess Myerson to send in a picture. Scores of entries were received; we winnowed them down and brought the finalists together for a group shot. Winners were Sandra Stern and Alex Heldman, runners-up Judith Gura and Louis Weiss.

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Mental Maps of New York
By Susana Duncan
What does New York look like? Geographers can make accurate maps, but people emotionally involved with the city (i.e., anyone living here) have their own image of the city. Frequently the image departs from the reality in extraordinary ways. Social psychologist Stanley Milgram has been studying these "mental maps" of a sample of *New York* readers and has some fascinating findings on the way people picture the city in their own minds.

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Every Good-bye Ain't Gone
By James Baldwin
Seven years ago, James Baldwin left New York and went to live in Europe. Now he's returning. "As home diminishes on the horizon," he says, "it rises in the breast." In this essay on home-leaving and homecoming, Mr. Baldwin examines his feelings—then, now, and in the years between.

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Collect Big Bucks and Go Directly to Jail
By Stan Fischler and Richard Friedman
Four years ago, sports agent Dick Sorkin was at the top of his game, with over 300 clients and a pile of big-money contracts on his desk. Last month, Sorkin was sentenced to up to three years in jail for grand larceny. What happened? In this exclusive interview, Sorkin tells a sordid story of greed, ego, and stupidity—mostly his own.

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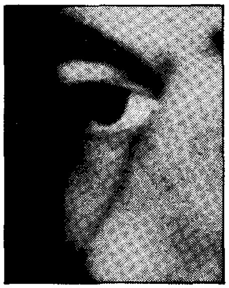
By Mark Green
Jimmy Carter isn't the only one letting us down these days. Where have all the liberals gone?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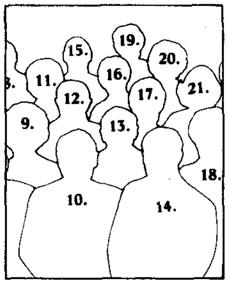

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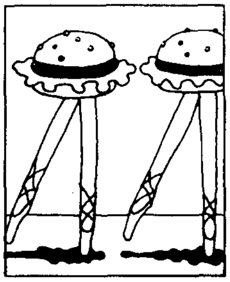
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By Dan Dorfman
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To help you face the horror of throwing a party for children, here are some people who'll take most of the work off your hands.

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By Mary Randolph Carter
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Cover: Painting by Mark Hess.

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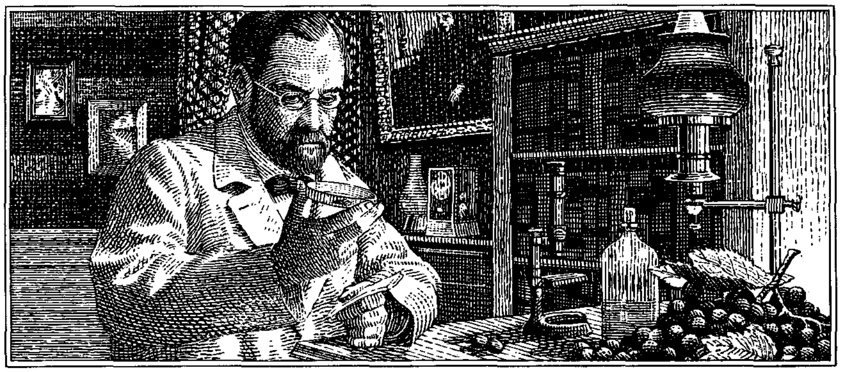
Fermentation: The miracle that turns the juice of the grape into wine.



Although it is an oft-proclaimed truth that fine wine is a living growing thing, nowhere is this more evident than during that critical, and still somewhat mysterious, process called fermentation.

Yeast: The Catalyst

It is possible that a quantity of fine grapes crushed and left to themselves in an open container will, in time, ferment and yield an acceptable wine.

It is probable, however, that these same grapes will yield a wine not so pleasant.

Which it will become depends on the vagaries of simple, one-celled plants called yeasts which are found naturally in the bloom on the skins of grapes.

A Louis Pasteur Discovery

Until 1864, wine-making was a matter of uncertainty. But then Louis Pasteur discovered that these yeasts were, indeed, the agents that caused fermentation.

Equally important, he discovered that specific strains with desirable characteristics could be isolated and substituted for the wild yeast in the wine-making process, a major step toward predictable excellence.

Today, our winemakers are devoted to the study of yeasts and to their improvement. Because no one yeast works equally well in every case, we are constantly striving to isolate the ideal yeast for the different varieties of wines.

This development of the specific yeast which maximizes a grape's natural flavor potential is a primary study we have pursued for years.

To achieve a wine of predictable excellence year after year, we developed the first successful dehydration of pure wine yeast. The dehydrated form maintains the consistent purity from year to year and provides us with a "cleaner" wine that is truer in flavor and fragrance to the grape.

Some Like It Cold

During fermentation, heat is created. If we permit the fermenting juice or "must" to attain a temperature of only ninety degrees, the yeast can be injured. At one-hundred degrees, most yeast will die.

Over the years, we have developed precise cooling methods for keeping the fermenting liquid at the optimum lower temperature. This varies from grape to grape. For example, the Sauvignon Blanc, French Colombard, Chenin Blanc, Riesling or Chardonnay we use for our white wines are far more delicate and sensitive to temperature than their more robust red cousins.

We determined that fermenting them at a cooler temperature slows the change from juice to wine and protects the delicacy of the resultant wine.

In this cooled state, the juice can ferment as long as fourteen days rather than three or four.

The Test Fermentation

Knowing the precise moment to draw the wine is a combination of the skill and art of our winemakers.

In some cases we actually take grape samples a few days before harvest and, on a small scale, proceed with fermentation. This gives us a preview of what to expect, and, we then make whatever adjustments necessary to produce the most consistently excellent wine.

The Reason For All This Care

It is only by utilizing all the skills gained in many years of work and study that we can achieve our intent: to bring you the finest wines that we, or anyone else, can provide.

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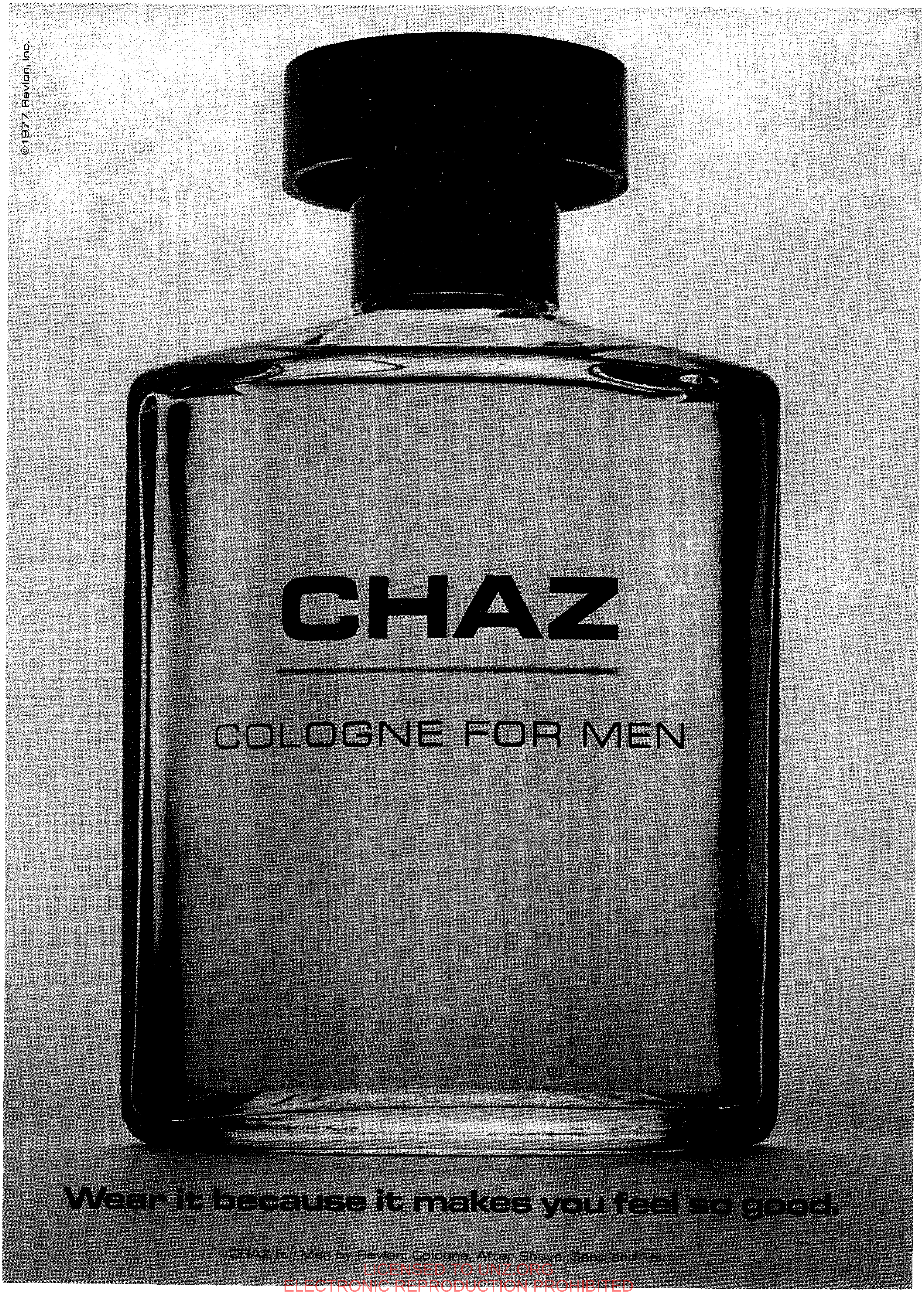
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LETTERS

The Albany Maul

There is currently a federally proposed "moral rights" bill, HR 8261, drafted by Congressman Robert Drinan (D., Mass.). This bill is designed to protect the artist's work from exactly the kinds of abuses cited in Mr. Hess's article ["The Mess in Albany," by Thomas B. Hess, November 28]. The moral-rights bill would protect works of art from mutilation, distortion, or other kinds of alterations for the lifetime of the creator plus 50 years.

National Artists Equity Association supports this kind of legislation and is constantly working to protect artists' rights.

If moral rights had been a reality, the artists whose work is exhibited in Albany would have had protection under the law.

Gilda Ellis
President
Artists Equity Association, Inc.
Washington, D.C.

The Un-Haunting

Writer Stephanie Bernardo claims in her article on "New York's Haunted Houses" [November 21] that "it is rumored that Gertrude [Tredwell] died [in the Merchants House] after the birth of an unwanted baby and the disapproval of her family." Gertrude Tredwell, the youngest of the seven Tredwell children, did indeed die in the Old Merchants House in 1933. However, she was 93 years old at the time of her death and I seriously doubt that the cause of her demise can be attributed to the effects of childbirth. If so, she surely would have ranked as one of the medical marvels of the ages.

As the architect in charge of restoring the Old Merchants House, I can attest to the fact that there have never been any manifestations of a ghostly presence in any shape or form in this historic old townhouse. Rather than focusing on nonexistent spirits, it might be more productive for *New York* Magazine to call attention to the pitiful plight of this lovely relic of the city's past. One of the finest examples of Greek Revival in the nation, it is sadly in need of restoration so that it can be reopened as the museum it was from shortly after Gertrude Tredwell's death until 1972, when it had to be closed.

Instead of publicizing reckless rumors of ghosts, why not lend your support to our efforts to exorcise the deterioration and decay that have overtaken this national and city landmark before it is too late?

Joseph Roberto
Manhattan

Sexual Politics

There are countless numbers of New Yorkers with interesting, worthwhile businesses to promote, yet you chose to devote your cover story to a pack of pathetic sex ringmasters who have nothing of value to offer New York ["Upstairs, Downstairs at the Ansonia: Franchising Sex," by Dan Dorfman, November 28]. We're supposed to be shining the Apple, not rotting it.

Eileen Jordan
Rockville Centre, N.Y.

Sevareid: Alas and a Lack

I think Gloria Emerson's article about Eric Sevareid ["Why I Won't Miss Eric Sevareid," December 5] was a cheap shot.

Eric Sevareid added a touch of class to our news viewing. If Ms. Emerson thought he held himself above the rest of us, perhaps she really couldn't relate to his intellectual approach to commenting on the news. Obviously, enough of his viewers could.

Furthermore, and more important, why didn't she come up with this article a few years ago if she felt so strongly about his lack of ability? Her article served no purpose but to put down a fellow writer-journalist at a most inappropriate time.

Pat Philips
Manhattan

Mandatory retirement is an abomination that no humane society can condone.

There are, however, two words that can be said for it: Eric Sevareid.

Ellen Cohn
Manhattan

Black Republicans Fight Back

Your statement in your November 21 issue that I asked Ms. Toote to resign from HUD ["Black Republicans—A Dying Breed," by Orde Coombs] is false, and unfortunately for the credibility of the print media, the truth is easily obtainable.

The facts are that Ms. Toote told my predecessor and a number of persons at HUD prior to my arrival that she was going to resign in the spring. In early March, during my first week on the job, I met with Ms. Toote and asked her if she did intend to leave. She responded affirmatively. The only question was when. I told her that I could not have for any lengthy period of time one who had publicly announced her intentions to resign head up an office as important as Equal Opportunity without having an adverse impact on morale in the office and among those who looked to that office for assistance. I also pointed out that since my certain term of office (in view of the pending elections) was only 22 months, her successor would be handicapped . . . with a term very much less than that.

Ms. Toote left in June, three months following our conversation. At no time did she suggest to me that she was willing to stay through November, 1976.

Carla A. Hills
Washington, D.C.

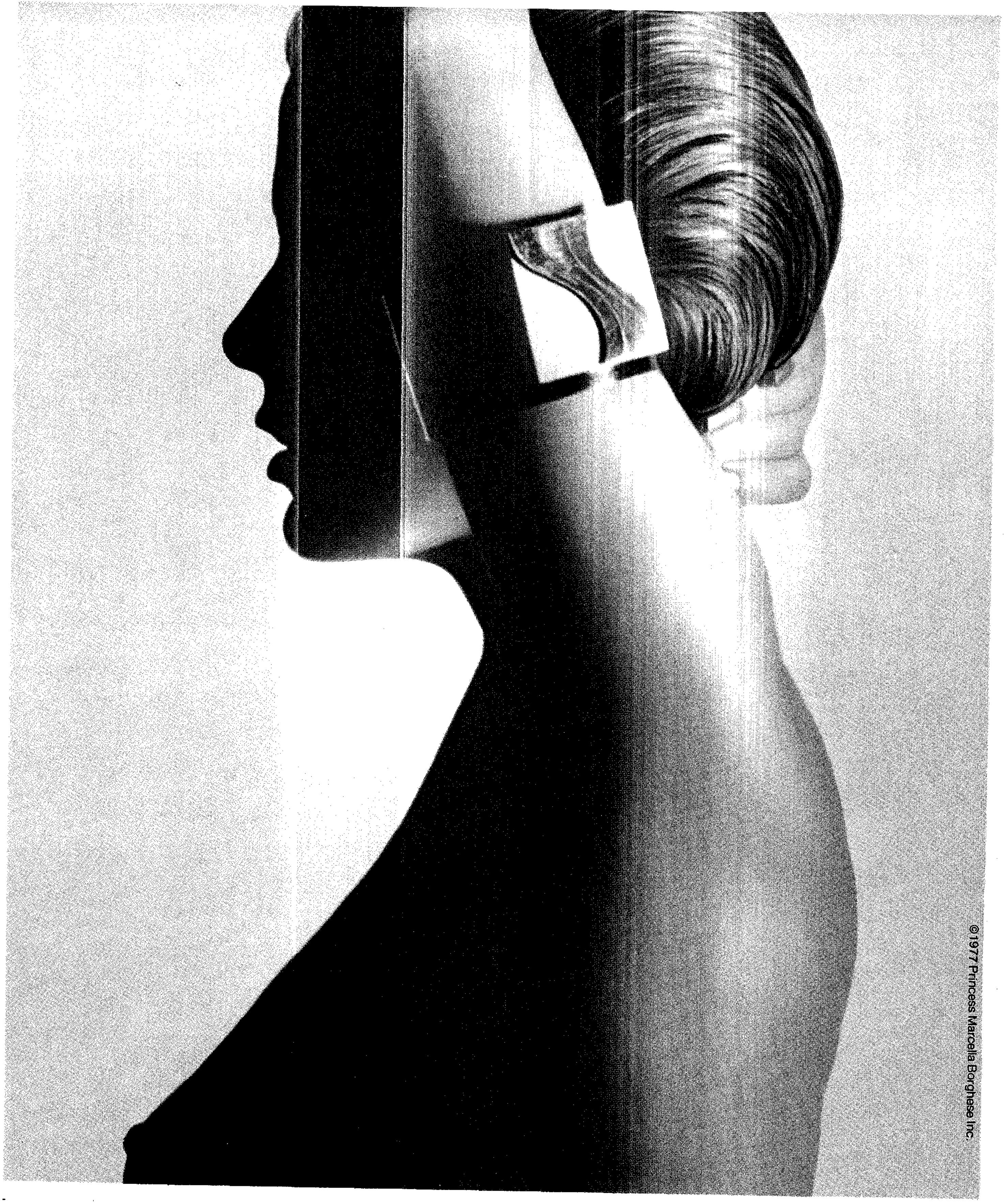
The article by Orde Coombs dealing with black Republicans contains so many insupportable inferences and conclusions that it merits—indeed it demands—an answer.

First, let me correct an inaccuracy which was a centerpiece of the article. With all due respect to Gloria Toote's ability and dedication, I can state categorically, as a black Republican activist in Harlem for almost 40 years, that she was not looked to by black Republicans for leadership either before or during her tenure at HUD. To consider her dismissal indication of an attitude toward black Republicans is therefore a tortured interpretation. Insistence by Carla Hills on having "my own people working for me" does not necessarily have racist overtones.

The Governor's Club dinner-dance at the Waldorf-Astoria was for the wealthy. The cost per ticket excluded more whites than blacks. People who have most in common tend to sit together at large gatherings—history teachers at a teachers' conference, for example. To cite the few blacks present and their being seated together as evidence of white indifference toward their participation in the GOP is really grabbing at straws.

Black Republicans an endangered species? Perhaps. But so were the Christians of the first century, the abolitionists of the nineteenth century, and the British people during "their finest hour." In each instance, their cause was triumphant.

Vincent S. Baker
Manhattan Republican Club ■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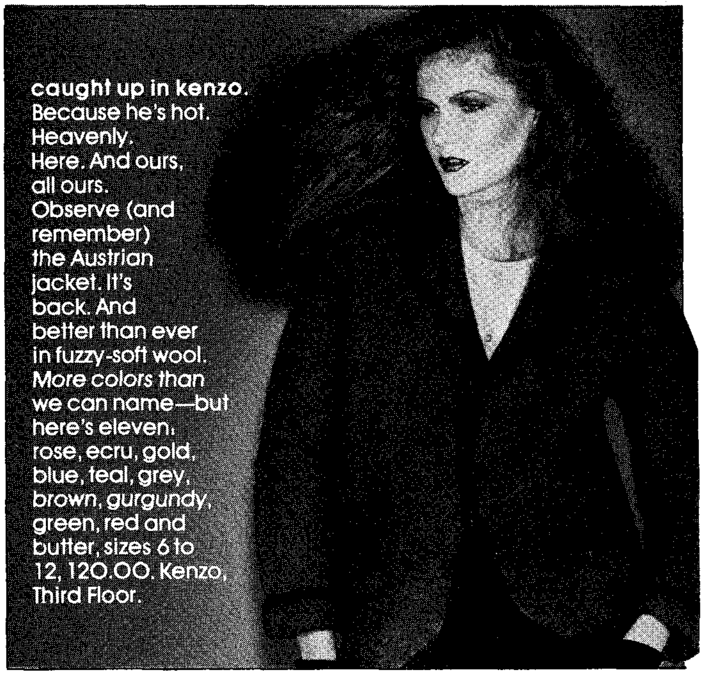
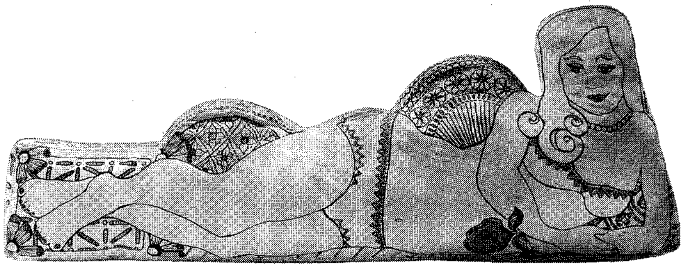
nap snacks. Straight from the kitchen cabinet and onto the couch: the perfect little pillows (yes, pillows!) for people predisposed to catered dozes. They're soft, stuffed, larger-than-life, 10.00 apiece and part of a whole primal pillow collection by Millersmith exclusively at Bloomingdale's—so next time you want to nibble, sleep on it. Decorative Pillows, Sixth Floor.

french dressing. In two silky servings so light and swishy and sheer you've just got to think gosamer. Sailor-collar top, sibilant swing skirt. Buy it in beige, coral or blue rayon, sizes 4 to 12, 160.00. Ah, Cacharel, my little cabbage! Third Floor.

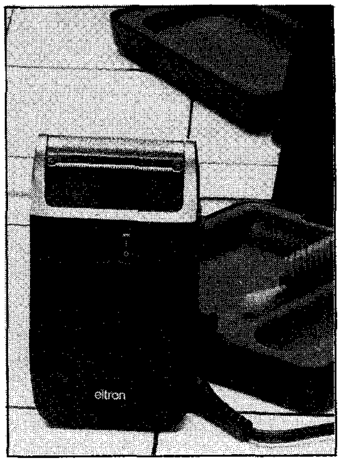


caught up in kenzo. Because he's hot. Heavenly. Here. And ours, all ours. Observe (and remember) the Austrian jacket. It's back. And better than ever in fuzzy-soft wool. More colors than we can name—but here's eleven: rose, ecru, gold, blue, teal, grey, brown, gurgundy, green, red and butter, sizes 6 to 12, 120.00. Kenzo, Third Floor.



hot stuff. that's right—you do it. We just give you the 5'10" horizontal lady, silkscreened on a cotton form (for 75.00) and the 9 or so bags or fluff it takes to fill her up (at 1.80 per). It's Jane de Jong's latest ego-bolster, Stufflisticated Lady, a signed work or art ready to be painted, creweled or leaned on as is. Sleepcovers, Fourth Floor.

the whisker whisker.
One little travel shaver that works on dual voltage to make mornings more bare-able —trimming mustaches, sideburns and banishing beards so thoroughly that 5 o'clock shadows never see the light of day. The Eltron Electric, a true sinkside essential, in its own mirrored case from Braun of West Germany. 50.00 (Warranty available). Electrics, Sixth Floor.



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NEW YORK INTELLIGENCER

No More Mr. Nice Guy

A red-neck mayor in Buffalo? Yep. It looked like the North Country's new chief would be black assemblyman Arthur Eve—but Buffalo's silent majority elected conservative State Senator Jim Griffin. Now that Buffalo has been polarized along racial lines, Griffin seems determined to rub it in. His first act as mayor-elect: an announcement that all felons living in or even passing through his city must register their whereabouts with the town's cops.

UPI

Griffin: Taking a hard line.

Stay Tuned to NBC for Further Developments

UPI

Schlosser, Fords, Kissinger: Boondoggle at NBC?

The turmoil at NBC is far from over: The latest weekly figures show NBC a distant third to first-place ABC—a fact that will not please the corporate biggies. Rumor has it, however, that more changes are on the way and that one exec headed for the chopping block is president and chief executive officer Herbert Schlosser (NBC says it isn't so). Schlosser has been responsible for those incredibly lucrative contracts for ex-governmental big shots like the Family Ford and Henry Kissinger. We've learned that the Fords are to get two round-the-world trips; Henry's plum is the ownership rights to international distribution of his NBC specials (the network won't discuss it). Sources say the first of these, set for mid-January, is a bore, but maybe Henry can sell it to foreign broadcasters. The big deals, says one insider, have yet to produce anything for the network and may be Schlosser's undoing.

Castro on Carter

Havana — Continuing his courtship of Jimmy Carter, a jovial Fidel Castro greets his American visitors in the Palace of the Revolution. "I think," said Castro last week, "that President Carter has strong moral ethics based on his religious convictions. And I think that he sincerely tries to act according to that ethic—unlike Nixon. Carter would never send anybody to be killed, whereas Nixon would never hesitate. Carter would never authorize the CIA assassination of the leader of another country." It's Jimmy's turn now. —**Nancy Collins**

BLACK STAR

Fidel: Hi, Jimmy.

Eager Beavers For Ed Koch

Abe Beame may be getting ready to leave office shortly, but many members of his administration are eager to stay on—so eager that they are literally tripping over one another to cooperate with Mayor-elect Ed Koch—unlike the days when John Lindsay took over and complained that Robert Wagner didn't even leave him paper.

Teams of city workers have been dispatched to the maze of offices at City Hall and 250 Broadway to compile lists of office furniture, typewriters, and telephones for the incoming mayor. One city employee reports that the serial number of her typewriter has been recorded on three separate occasions by three different inventory crews. "When I asked the reason for this," she said, "I was told, 'We're doing it for Koch.' "

Mickey Mouse: Not for Sale

Don't be surprised if Mickey Mouse cancels his American Express card. Disney's management, we hear, is furious at the kingpin of the credit-card fraternity. The reason: A few weeks back, American Express's top executives said they'd be in Burbank, California (Disney's headquarters), and they'd like to pay a "social visit." Disney said fine. But that social visit turned into a bid by American Express to buy Disney. "They came under false pretenses and it was an underhanded thing for American Express to do," one Disney exec reportedly told a prominent Wall Streeter. Disney boss Donn Tatum is said to have told an aide: "This company will never be sold as long as I run it." And that's the official word now from Disney: "We're not for sale."

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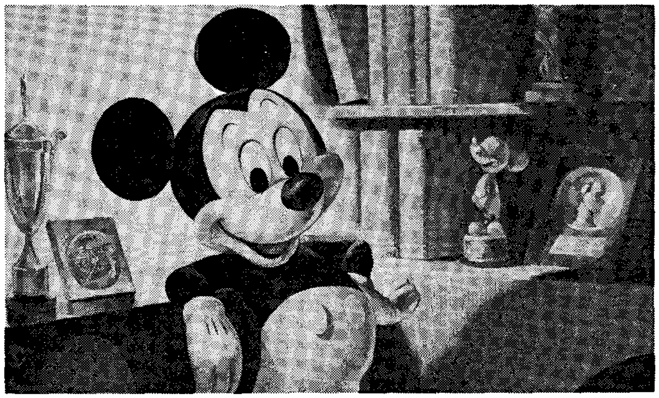
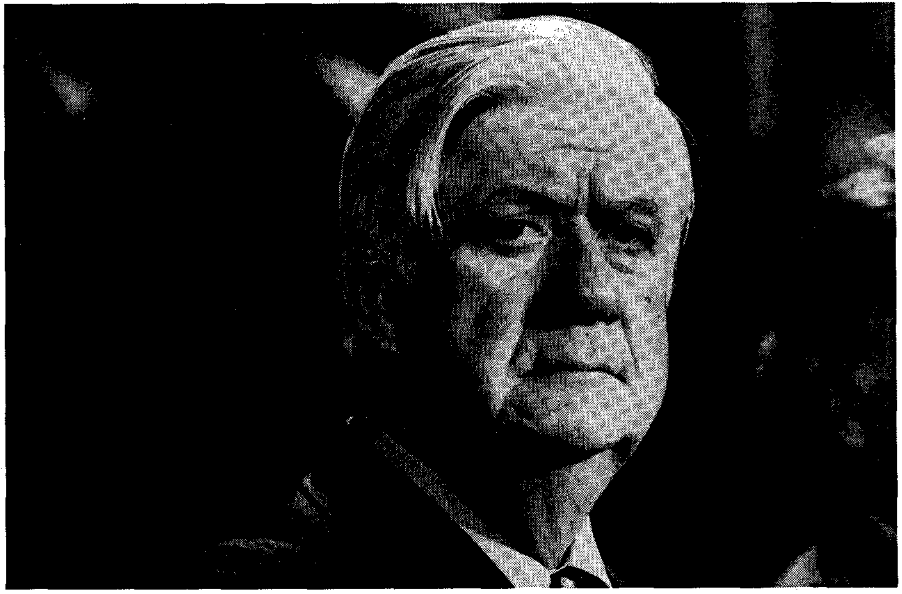


Mickey: Mad at American Express.

Politics / Mark Green

THE CONGRESSIONAL DEFECTORS

DENNIS BRACK/BLACK STAR



Tip O'Neill: *Even the speaker is worried about Congress.*

Rightward Ho!

Edward Zorinsky is a United States senator from Nebraska. He is a quiet, conservative man given to bright-yellow sport jackets. He works in an office as uncluttered as his mind.

It should come as no surprise that Zorinsky was unimpressed when a consumer lobbyist tried to enlist his support for a regulation that would require lifesaving air bags in 1980-model cars. To Zorinsky, the issue was not death on the highways but bureaucracy in Washington. He has nothing but disdain for the system and the city that could produce such a regulation. "I want to destroy this place," he says.

What is surprising is that Zorinsky is representative of a remarkable lurch rightward in a Democratic Congress, reversing the conventional wisdom of just over two years ago, when many commentators predicted a "veto-proof" Congress.

After eight years of a corporatist administration and a modestly progressive Congress, we now unexpectedly have the reverse—despite a Democrat in the White House, the worst Republican scandal ever, and the most liberal House speaker in memory. "What the hell is going on here?" railed Speaker Tip O'Neill shortly before he pulled back legislation for a consumer-protection agency early last month. "We used to pass bills like this easily."

What's happened, says one Carter administration official, is that "the Congress is not just conservative, it's *mean* conservative." The traditionalists, like James Eastland and John Tower, never let us down because nothing is expected of them. The problem is a lot of moderate progressives who seem to have forgotten their principles. Some cases in point:

☐ Representative Pat Schroeder of Colorado, a member known for her high ADA ratings, voted twice, in the past, for a consumer agency. This year she switched—and stumbled over her reasons. First she claimed that her opposition to the bill was a ploy designed to make it stronger. Then she said the Senate majority leader, Robert Byrd, wouldn't schedule the bill even if it passed the House. Neither was true.

☐ Representative Robert Giaimo of Connecticut was one of the only northern Democrats to vote against the debt-collection and co-op bank bills and for cargo preference and the Clinch River breeder reactor—all anti-consumer votes.

☐ Tom Foley of Washington is chairman of both the House Democratic Caucus and the Agriculture Committee. He had supported the consumer agency several times. Then, three days after the election of an ultraconservative Republican in nearby Seattle, Foley suddenly denounced the agency in language indistinguishable from chamber-of-commerce propaganda: "Consumer protection," said Foley, "can be accomplished through existing federal agencies without setting up a new layer of regulations and red tape."

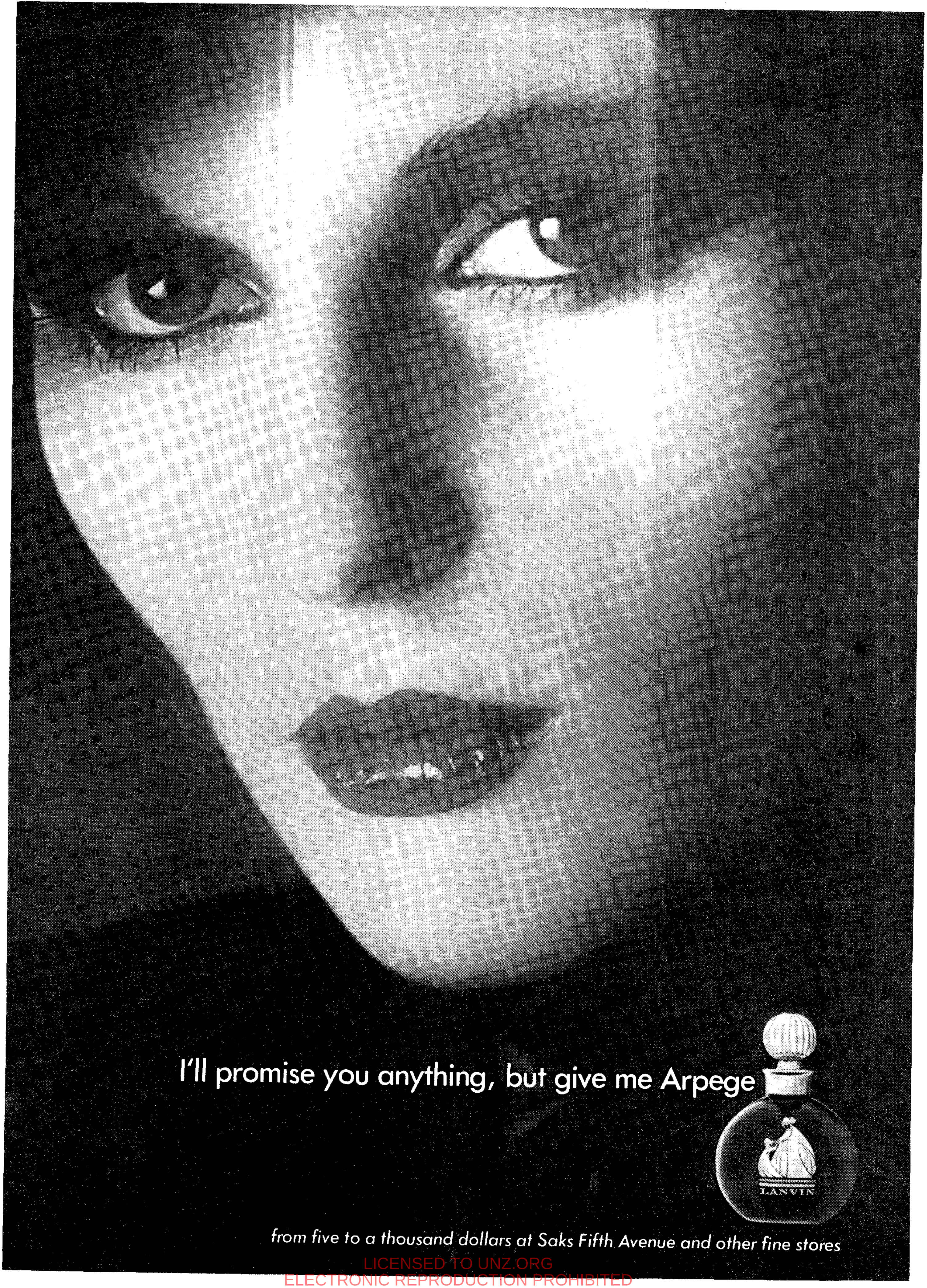
The list of liberal defections grows daily. Unfortunately, Schroeder, Giaimo, and Foley are more representative than random, as some new data indicate. Public Citizen's Congress Watch, Ralph Nader's Washington lobbying arm, compiles an annual voting index based on 40 key congressional issues, including consumer, environmental, energy, tax, and corporate-subsidy votes. Over the course of one year, from 1976 to 1977, the average northern Democratic member of Congress fell from a positive rating of 78 percent to 68 percent. The once rebellious "sophomore class," first elected in 1974, fell from 82 percent to 67 percent. Some 23 Democrats in all plunged twenty points or more, including liberals Barbara Jordan of Texas (82 percent to 53 percent), Long Island's Otis Pike (82 to 60), and Brooklyn's Leo Zeferetti (84 to 60).

The reasons for these lapses of faith seem simple enough. First, an anti-government fad is sweeping the country—one which fails to distinguish between inefficient and bloated programs and those which are needed. Jimmy Carter was elected president by running against Washington. Now Washington is trying to run against itself. "Big government" now ranks right up there with other galvanizing phrases of our era: "Who lost China?" and "Watergate."

In fact, Watergate seems to have quelled rather than inspired reform. Government is now so shunned and disreputable that many congressmen believe that the less they do, the better. The same newcomers who ousted four senior committee chairmen in 1975 are worried about right-wing opposition at home. With good reason. The Republicans are making a comeback.

In special elections in the past eight months, Republicans have won three of four previously Democratic House seats by significant margins. These are the kinds of statistics that echo throughout Congress, whose members study electoral results like a balloonist does the weather.

If Republicans are on the upswing after having lost the White House,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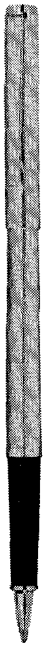

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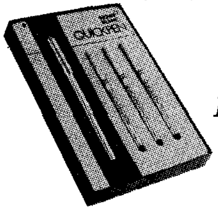

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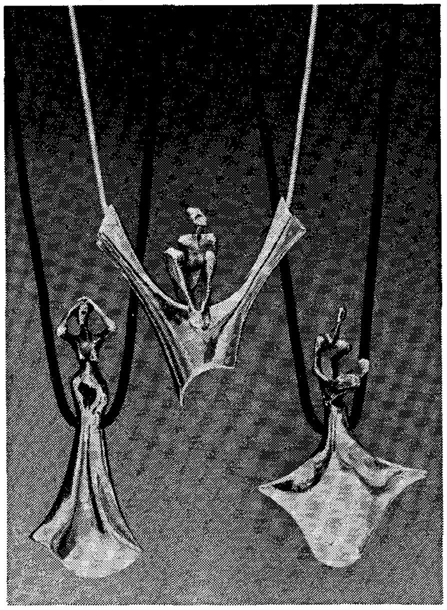

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The Koch Watch

GO BACK, BADILLO

Any two-bit crook will tell you the same: "Go where the money is." In politics, the bucks are in Washington, D.C. But if there are any Willie Suttons among the stalwart pols making up New York's congressional delegation, they've yet to come clean. We've had more New York dropouts on Capitol Hill in the last couple of years than Food & Maritime High in the Village.

Anyone who tells you we need our strongest leadership here in the city to "deal firsthand with the continuing fiscal crisis". . . well, they just don't understand the jam we're in. Only last week it became clear that the city's 1979 projected budget gap is $400 million. And this does not take into account the inevitable municipal pay hikes or another $190-million deficit expected in the budgets of the Transit Authority and the Health and Hospitals Corporation.

We're in big trouble, still. And any Chambers Street savant will tell you that the problems facing the big cities—countercyclical revenue sharing, mass transit, welfare, energy costs—are all matters that Congress, not City Hall, must first resolve.

Which brings us to the tragedy of Mr. Herman Badillo, our new deputy mayor for management, our latest congressional dropout. Why does New York, the second biggest delegation in Washington, have about as much effect down there as a Baptist preacher at a hookers' convention? Because our representatives, like Badillo, have no staying power; they get homesick. Pity. Because in Congress, clout is measured by seniority. And in the last three major New York elections, we have lost four of our most effective congresspeople. Outrageous? Hell, it's a hemorrhage. What's particularly distressing is that none of these MIA's lost their seats in Congressional campaigns. Hugh Carey would be number-two man on Ways and Means now. Ed Koch, the new mayor, was the most effective New York member of Congress in years. And Bella Abzug decided the battle for City Hall was more important than the crucial yeoman work she was doing on the Public Works Committee. Now the lady wants back in—but as a freshman from a new district, she may wait a long while for a decent committee assignment.

Compound this erosion in seniority with a dwindling population (which reduces the number of House seats from New York), and it should surprise no one that so many federal tax dollars follow the ducks to the sun belt each year.

The same week the city announced its grim prognosis for 1979, after Herman announced his plans to abandon Washington, Senator William Proxmire, chairman of the Senate Banking Committee, was threatening the city. There would be a cutoff in aid, Proxmire promised, unless we balanced our budget, made more layoffs, rolled back union benefits, and ended rent controls. Our folks in Congress are hardly in a position to bargain.

Only two members of the New York delegation are committee chairmen—James Delaney of Queens, who heads the powerful Rules Committee, and John Murphy of Staten Island, who heads Merchant Marine and Fisheries. Delaney got his post by getting to Congress in 1948.

"Seniority is still the name of the game down here," Delaney says. "If you head a committee, people listen to you. You are in a very good position to do some horse-trading. The kinds of people who are elected to Congress now are different than in the old days. They don't like to be away from their families. They don't like commuting. And there's a lot of competition for chairmanships, but some are just not patient enough to wait. You have to stay on the merry-go-round if you want the brass rings.

"Sure, things would look much better in dealing with Proxmire and Congress over the deficit if we had guys with more seniority. But everyone is gonna have their hands out. All the big cities have problems. And the farmers want some action too. Nobody but nobody down here understands Badillo leaving for a less powerful job at a $10,000 pay cut. I think his job down here was ten times as important for the city as deputy mayor."

If Herman Badillo really wants to help this town, he should go back to Washington, where he belongs. **—Denis Hamill**

Democrats seem oddly disorganized and defensive in part because they've won it. Without Nixon-Ford as a coalescing target, congressional Democrats lack cohesiveness. And Carter is no help. Like Kennedy, but unlike FDR, Carter cannot claim to have carried many or *any* members into office on his coattails. Added to this is a new congressional order, "a whole new brand of politics," as Representative Dante Fascell describes it. "The seniority system is gone. Before, the president had a chain of command to work with and through, but it has disappeared. Now no one can deliver the votes. You have to build whole new coalitions for each issue. And Carter is the first president to have to contend with this."

Moving into the breach is the business lobby. By keeping a low profile and working the districts, the business groups create the hometown vibrations that carry to Washington. Congress is scared and Congress is reacting. Consider the following legislative action, all unthinkable a few years ago:

☐ A bill to encourage consumer class actions was defeated in the House by a 2-to-1 margin.

☐ Three times in the past three years the Senate has approved public financing for congressional campaigns. This year the bill was defeated when 60 votes couldn't be mustered to shut off a filibuster. Among those refusing to cut off debate: Senators Javits of New York and Case of New Jersey.

☐ When Representative Larry McDonald, the self-appointed spokesperson for the John Birch Society in Congress, introduced an amendment last June to prohibit the Legal Services Corporation from defending gay-rights cases, he was hissed, laughed at, and defeated on a voice vote. When he demanded that members record their views on a roll call, the amendment passed, 230 to 133. Some New Yorkers were among the majority: Representatives Bruce Caputo, John Wydler, and James Hanley.

☐ The House has voted to: forbid V.A. benefits to those veterans whose less than honorable discharges will be upgraded by the president's amnesty program; make homosexuals ineligible for public housing; disallow Medicare money for almost all abortions, even those where the pregnancy was caused by incest or rape, and limit HEW's ability to cut off education funds to anti-integration school districts.

The list is endless, the rightward tilt seemingly irreversible. The progressives are in trouble. And Republican Representative John Anderson gleefully wonders if we're in for a "new Eisenhower era." ■

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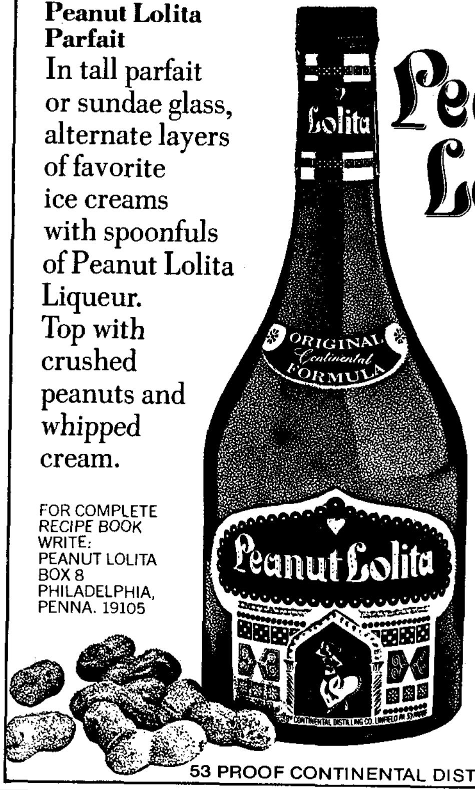

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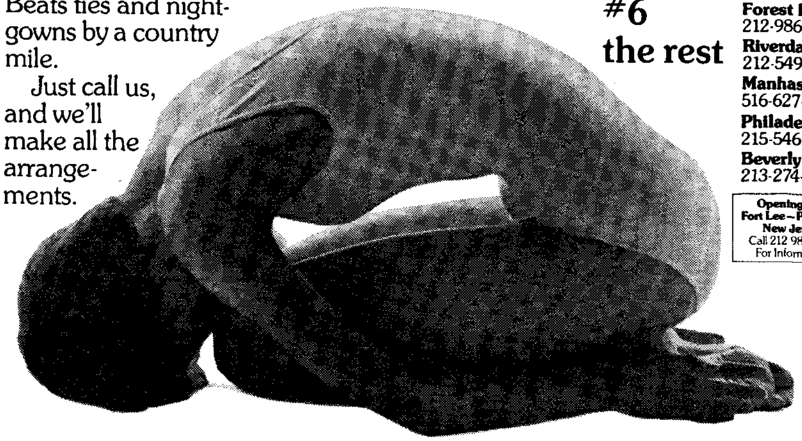

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The Bottom Line/Dan Dorfman

IS YOUR BROKER OVERCHARGING YOU?

Aftermath of May Day

In March of 1976, about ten months after the Securities and Exchange Commission ordered the end of fixed commissions on the sale and purchase of securities, "The Bottom Line" took a look at what the advent of competitive pricing on May 1, 1975, had meant to the investing public. It was disgraceful. What was widely heralded as a boon to the investing public was certainly that—but to institutional investors, not to most mortals. Institutions were demanding—and getting—average discounts of 20 to 30 percent, and in some cases the reductions were running as high as 70 percent. But the average investor was paying the same old commissions, if not higher commissions than he did during the days of fixed rates. When I told an SEC source about this glaring discrepancy, he assured me that it was merely a matter of time before competitive pricing would lead to large and widespread discounts for the smaller investor as well.

	100 shs. GM @67	200 shs. HIA @14
Hornblower & Weeks, Hemphill, Noyes	$87	$78
A. G. Edwards & Sons	85	70
Lehman Brothers	85	70
Merrill Lynch	85	70
Moseley, Hallgarten & Estabrook	85	72
Shearson Hayden Stone	85	70
Thomson McKinnon	85	76
White Weld & Co.	85	73
Dean Witter & Co.	83	73
Paine, Webber, Jackson & Curtis	83	70
Loeb, Rhoades & Co.	82	72
Bache Halsey Stuart	81	70
Bear Stearns & Co.	81	70
Becker Securities Corp.	81	65
Herzfeld & Stern	81	65
E. F. Hutton	81	72
Kidder, Peabody	81	73
Rothschild, Unterberg, Towbin	81	65
Smith Barney, Harris Upham & Co.	81	70
Drexel Burnham	80	65
Blyth Eastman Dillon	77	70
Reynolds Securities	72	70
Marsh Block Co.	48	39
Quick & Reilly	44	38
Kingsley Boye	40	43
Source Securities	35	45
Old minimum rate	81	65
Old maximum rate	81	70

Boy, was he all wet. It's now some 21 months later, and institutional discounts have widened even further. They're averaging about 40 percent, and many run 70 to 80 percent. The small investor? He's still paying through the nose. Except for rate cuts offered by a few discount brokers—like Marsh Block; Kingsley, Boye & Southwood; Quick & Reilly; and Source Securities—the public is still paying as much as it ever did (and often more) to buy or sell a stock.

A source of ours, at our behest, rang up a slew of brokerage houses to find out what it would cost the average investor to execute some routine transactions: 100 shares of General Motors and 200 shares of Holiday Inns. We found that on both stocks Hornblower & Weeks, Hemphill, Noyes had the highest commission charges among the conventional brokerage houses. I called Hornblower on the pretext that I was a potential customer and was referred to it. When I asked the broker why Hornblower was apparently charging the most, he replied disdainfully: "What do you think we are, a charity case?" But what happens if the public gets wind of it? His reply: "That'll never happen. . . ."

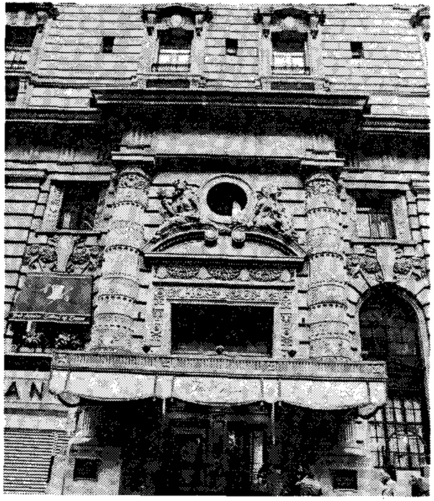
Obviously it's not unfair to expect an investor to pay higher commissions if he solicits investment advice (which discount brokers don't offer). And Leslie Quick, head of Quick & Reilly, readily agrees. "But if an investor knows what he wants to buy—and many do—they're stupid to sometimes pay twice as much for a simple execution," he says. Quick's comment, though obviously self-serving, would seem hard to refute.

We show above what leading brokerage houses recently charged most customers to execute 100 shares of General Motors and 200 shares of Holiday Inns (figures rounded to the nearest dollar).

Gotham for Sale

If you can't find a decent room in New York, then why not buy your own hotel. For roughly $10 million, I hear, you can purchase the Gotham, a Manhattan landmark at West 55th Street and Fifth Avenue since September 30, 1905. Allan Goldman, part owner of the Gotham and its general manager, told me last week that "we're considering the possibility of selling or leasing the hotel." One potential buyer or lessee is Lex Hotels, Inc., the U.S. subsidiary of Lex Service Group, Ltd., a London conglomerate. The chief owners of the 352-room Gotham are brothers Sol and Irving Goldman. Irving Goldman told me he'd consider a deal for the Gotham but said that tax considerations might be an impediment to any sale. The betting in some real-estate circles, though, is that ownership will change hands.

CHARLES DENSON



Gotham: *Healthy again?*

Thanks to the city's improving economy, rising tourism, and the growing shortage of rooms in the medium- and higher-priced hotels, business has brightened considerably for the Gotham. Allan Goldman tells me the hotel, reflecting a sharply higher occupancy rate (92 percent in October of 1977, versus 81 percent in October of 1976), will show its first profit since 1969. He figures it will run "a couple of hundred thousand dollars" in the fiscal year ending January 31, 1978, on revenues of about $5 million. "I think we're healthy again," he says.

The Wrong Number

It's hardly unusual for a corporation to make earnings forecasts. But this practice may become a lot riskier if the forecasters, as is often the practice, omit the negative factors. Take the case of National Semiconductor Cor-

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Things are not going to be the same in "Steak Country" anymore. Sparks Steak House has moved uptown to 210 E 46th St.—down the street from Christ Cella and around the corner from Palm, and that was no accident!

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When Sparks was downtown we thought $1.50 extra for a baked potato that cost 8¢ was ridiculous and 10¢ worth of eastern potatoes (as today's hashbrowns) for $3.00 extra was neither poetic nor a culinary feat. Then there's the 15¢ to 20¢ worth of greens called—"the salad"—one thinks it's worth $2.00, the other thinks it's worth $3.50. Now that we're uptown, we still think it's ridiculous! We haven't changed a bit. We're not even going to mention those shrimp predrowned in cocktail sauce, before you ever get to see them.

They used to be able to scream "uptown rent". What are they going to scream now?

Do not be shocked, Palm or Christ Cella. Today people have challenged their President, their government (and its agencies), some of the wines of France, major corporations, and their products, and we as responsible, professional meat men and restaurateurs now challenge your steaks.

THE STEAK FROM A PROFESSIONAL POINT OF VIEW

A great steak starts with USDA prime which then has to be aged correctly, and that requires tremendous inventories. So before Palm or Christ Cella get themselves hypnotized by their own public relations rhetoric—Let's not forget the facts!

FACT—It is Sparks which maintains the largest known inventory of USDA prime aged shells of any steak house in the United States.

FACT—It is Sparks which has the longest uninterrupted aging cycles of USDA prime shells exclusively.

FACT—No other Steak House ages its beef as long and as well as Sparks.

FACT—It is Sparks which guarantees in print, on its menu, what it serves to each and every customer, each and every time.

FACT—Sparks was the one during the 1973 meat shortage that served USDA prime aged shell steaks continuously and exclusively and went into the New York Times stating it. Proving that they had then, as they do now, the necessary aging cycles to draw from.

WHAT DOES ALL THIS MEAN TO THE CUSTOMER?

It means that at Sparks you will receive a steak which is fully guaranteed for quality.

The larger inventories maintained by Sparks mean you are further guaranteed that YOUR steak has enough time to reach its peak of maturity in flavor before it is served.

If the U.S. dollar had as much backing from Fort Knox as the Sparks Steak gets from the beef in its aging coolers, none of us would have to worry!

New Yorkers have been served enough nonsense. Now it's time for them to enjoy some great steaks.

WHAT DOES THIS MEAN TO PALM OR CHRIST CELLA?

If they can't match our inventory or aging cycles or guarantees, then they don't have a steak to stand on to justify a $3.00 potato; and it throws into complete confusion why 20¢ worth of greens should cost the customer $2.00 to $3.50 extra.

Wouldn't you like to hear from Palm or Christ Cella? It may take awhile. in the meantime—why not have a great steak at Sparks while you wait?

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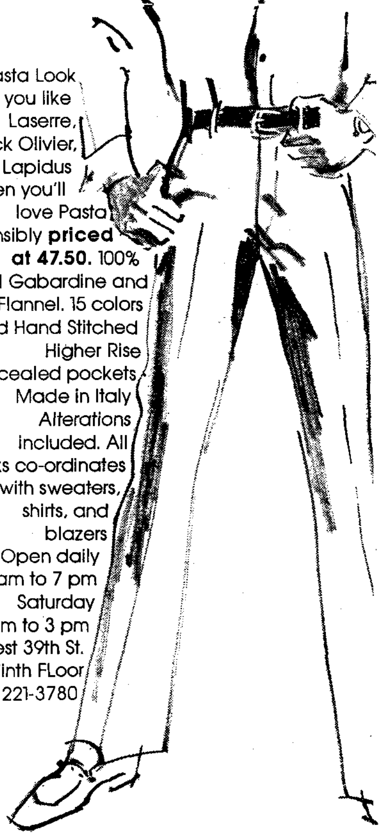

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poration, one of the hot-growth names in the electronics field. In July of 1976, its entrepreneurial chairman, Peter J. Sprague, told a reporter he thought earnings of $2.75 a share were a reasonable expectation for the fiscal year ending May 31, 1977. And just a couple of months later at the annual meeting, president Charles E. Sporck reinforced this exuberant expectation with a statement that fiscal-1977 earnings would be outstanding, above those of fiscal 1976—$1.44 a share. Alas, it was not to be. The company earned only 78 cents a share, and National Semiconductor's stock tumbled from a 1976 high of 55⅜ to a 1977 low of 16½ (it's now around 19¼).

The whole matter will soon wind up in the courts. Philadelphia attorney Richard Greenfield told me last week that he will file a class-action suit in the next few days against National Semiconductor, Sporck, and Sprague. The suit, to be filed on behalf of shareholder Raymond K. Peil (the owner of 500 shares), will allege that both officers knew at the time they made their ebullient forecasts that a series of developments had taken place at the company that raised serious questions about the validity of any earnings estimates. Greenfield pointed out that at the stockholders meeting in September of 1976, Sporck had stated that the company's manufacturing problems, principally in digital watches, had been resolved. As it turns out, says Greenfield, he was wrong. The company had substantial manufacturing difficulties, and they seriously affected its Christmas business that year.

Aside from this issue, the class-action suit, says Greenfield, will allege that Sprague and Sporck, at the time they made their projections, failed to report deteriorating profit margins; also, that they failed to disclose that material quantities of consumer products had been sold on consignment. It's simply a case, declares Greenfield, of "feeding stockholders false and misleading data."

Meet the Accusers

Perplexed about when to buy a stock? Well, why not ask Manhattan dentist Robert Nemeroff or his broker, Howard Roth, of Prescott, Ball & Turben. They're terrific. On a dozen different occasions, the two men managed to buy the shares of Technicare Corporation, a manufacturer of medical equipment, shortly before the company issued favorable press releases.

Some examples: On January 12, 1976, Nemeroff bought 2,000 shares of Technicare at prices ranging from 22⅛ to 23¼. On that very same day, Howard Roth purchased 1,000 shares at 22⅛. Two days later, Technicare issued a favorable press release, and the day after that Technicare's shares closed at 25¼. That's a fast three-day profit for the two market-timing experts of roughly $9,000. On March 31, Roth and Nemeroff did it again. Nemeroff purchased 200 Technicare shares at 36¾, and Roth bought 1,000 shares at 36½. The next day Technicare issued another favorable press release, and on April 2, the stock closed at 39¾. Figure a combined profit of about $3,850. Nemeroff also bought Technicare's stock on approximately three other occasions before positive company releases, and Roth purchased the stock an additional seven times before such releases.

Now some skeptics might just get the notion that somebody might have had inside information. Far be it from me to suggest that—even though Roth admittedly has been in touch with Technicare officials, including its president, Richard Grimm. I'll leave that determination to the folks at the SEC. But what makes this so ironic is that Nemeroff is the very same self-righteous investor who filed a suit last March 25 alleging that *Barron's* columnist Alan Abelson was tipping off a group of leading short-sellers to future *Barron's* stories in advance of their publication. And Nemeroff's broker, Roth, is the same broker who provided Nemeroff with his allegations about Abelson.

Personal Motivation

When the investment-banking house of Lazard Frères & Company is out peddling firms, the usual reason, of course, is the fat commission. But in the case of Financial Federation, Inc., a holding company that operates eleven savings-and-loan associations on the West Coast, there's an additional motive. Lazard and some of its top partners, including Andre Meyer and Michel David-Weill, own 365,000 shares, or about 9 percent, of the company's 4.1 million outstanding shares. I'm told that Lazard is quietly trying to find a merger partner for Financial Federation, whose shares—partly reflecting the rumors of a deal—have shot up from a 1977 low of 17 to a high of 28⅞; they're now around 27. The talk is that a price in the mid to high 30s is being sought for the company, which has a book value of about $33 a share and which last year earned $14.1 million, or $3.50 a share on sales of nearly $134 million. Lazard's shares were purchased at between $17 and $24 a share. ■

MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

OPENINGS AND CURRENT ATTRACTIONS ON THE NEW YORK SCREEN

December 13 through 20

(Listings subject to last-minute change)

Friday, December 16

GREAT STONE FACE

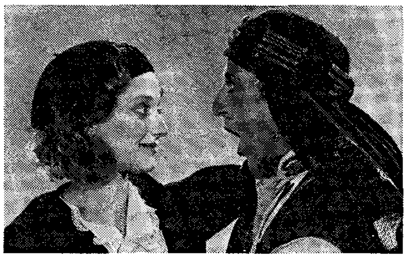
Charles Bronson plays a Russian agent trying to stop a saboteur in **Telefon,** a tale of espionage and danger, directed by Don Siegel, also starring Lee Remick, Donald Pleasence, Alan Badel and Alan Case. Loews Orpheum; Greenwich; Loews Triplex.

THE SHOW-STOPPERS

John Travolta and **Karen Gorney** participate in a disco championship in **Saturday Night Fever,** a film that deals with the restless and explosive generation growing up in the seventies. Based on a marvelous story by Nik Cohn in *New York* Magazine, film was directed by John Badham. Loews Cine; Loews State II; 34th St E.

Sunday, December 18

LOOK MA, NO CAVITIES



Carol Kane and **Gene Wilder** star in **The World's Greatest Lover,** story of a neurotic baker who follows his compulsive dreams to Hollywood during a talent search for a rival to the great Valentino. Beekman; Murray Hill; Paramount.

THE MOVIES

Another Man, Another Chance–The application of Gallic whimsy as applied by Claude Lelouch to the rough-and-tumble terrain of the Wild West has its incongruous charm and is the underlying motif of this film. James Caan and Genevieve Bujold, as representatives of their respective cultures, are enchanting together. Their relationship is drawn with that delicate, improvisational charm at which Lelouch is past master. Thru 12/15, Greenwich.

Close Encounters of the Third Kind–If there is a theme here, it is that it is harder for a grown-up to pass through the eye of a needle than to gain access to the sanctuary of UFO believers. The most damning argument against the existence of UFOs—they always appear to country people who have a lot of time on their hands, and never to busy urban dwellers. And in the final sighting, director Stephen Spielberg and a special effects team has given us nothing less than an electronic Second Coming. The film has no story, characters, sense of danger, or conflict between good and evil. Ziegfeld.

Equus–Peter Shaffer's play about a weary psychiatrist and the young psychopath whose violent passion for horses reveals the sterility of his own life has been brought to the screen, with a bit of rewriting, by Sidney Lumet. Richard Burton stars in what has become the *Hello Dolly* role for aging actors, with a twist—each actor playing the lead has striven to show us how desicated and prune-like they have become. Contemptuously staged, embarrassingly written. Trans-Lux East.

The Goodbye Girl–Neil Simon's movie is about an ex-dancer who is a little the worse for wear. It is a love story constructed on the Jack-Spratt-and-Wife principle of odd coupledom, but where its heart should be there's the monstrous laugh machine, mowing down anything that stands in its way. Thus its most promising features, Quinn Cummings, Marsha Mason, and Marsha Mason, are all sacrificed to comic routines directed at the tourist trade. Loews Tower East.

La Grande Bourgeoise–Directed by Mauro Bolognini, and starring Catherine Deneuve, Fernando Rey, amd Giancarlo Giannini, this is the sort of film that leaves a bad taste in the soul. The script is poor and based on a scandal that lit Bologna at the turn of the century which delt with the destruction of the Socialists by the Christian Conservatives. The horendous cinematography of Ennio Guarnier, while making too few demands on the mind, strains our eyes beyond endurance. Quad.

Handle With Care–Jonathan Demme's citizens-band comedy is the kind of gregarious, unpretentiously lilting "people's" movie that one rarely sees anymore. It is a Middle American *Midsummer Night's Dream* about the ways in which their C.B. disguises allow people to express hidden sides of themselves. Paul LeMat and Candy Clark are the best known of a large varied cast. Thru 12/15, RKO 86 II.

Heart of Glass–Sepp Muller and Volker Prechtel star in Werner Herzog's picture, filmed in Bavaria, Switzerland, Utah, Wyoming, Alaska, and Ireland, telling of the owner of a glass factory who becomes obsessed with finding the lost formula for a precious ruby-colored glass. Cinema Studio.

Heroes–Two TV stars, Henry Winkler and Sally Field, play a Vietnam vet and his girl. They actually are playing Doris Day and Holden Caulfield twenty years after. Though there develops a lovely rapport between the two, everything about them places them within the dimensions of the small screen, and in a period before Vietnam. 86th St E.

Iphigenia–In Michael Cacoyannis's film, Euripides' drama comes into focus, transcending its modern cinematic treatment. Irene Papas's Clytemnestra is predictably monumental, and Tatiana Papamoskou's Ipheginia is ephemeral, her scampering movements suggesting the sacrificial lamb all too literally. Her complex martyrdom is one of the most extraordinary epiphanies in all drama, and whatever the inadequacies of Cacoyannis's conception, we should be grateful to have it on the screen at all. Plaza.

Julia–Adapted from Lillian Hellman's fine story in *Pentimento,* Fred Zinneman has used two of the most electrifying women in movies in a casting coup that is not only iconographically but politically inspired; Vanessa Redgrave as the total activist and martyr to Fascism; Jane Fonda as the acolyte, the rebellious but self-doubting playwright. Cinema I; Cinema III.

The Lacemaker–Isabelle Huppert and Yves Beneyton star in Claude *(The Invitation* and *The Wonderful Crook)* Goretta's film which tells of a 19-year-old beauty parlor assistant, who, while vacationing, falls in love with a university student. Fine Arts.

Looking for Mr. Goodbar–This is Richard Brooks's best film. It is harrowing, powerful, and appalling. The tension between his bluntness and Diane Keaton's instinctual delicacy has produced the ideal chemistry in this version of Judith Rossner's grisly socio-sexual thriller. Loews State I; thru 12/15, Loews Orpheum; 34th St E; from 12/16, RKO 86th II.

The Mack–Max Julian plays Goldie, the mack (a highly successful pimp), and Richard Pryor plays Slim, his henchman. A highlight of the film is the sequence actually shot at the annual Players Ball in Hollywood, the "Academy Awards" of mackdom. RKO 86 I; RKO Cinerama I.

The Man Who Loved Women–Francois Truffaut's funniest and most charmingly personal film in years, the anatomy of a womanizer (Charles Denner), relating the outrageous predicaments of the hero who wriggles out of them with a strategic genius, and yearns to locate an island inhabited only by women. Paris.

Metropolis–This 1926 film by Fritz Lang is one of the summits of German cinematic expressionism. The screenplay, about political treachery and social cataclysm in a future society is science fiction at its trashiest, but the technical effects and the *mise en scene* are spectacular by any standards and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. Brigitte Helm is wonderfully corny but also sexy in the dual role of a socialist saint, and of her evil rabble-rousing robot double, thought up by a tyrannical tycoon and his mad scientist-in-residence. 12/14, Bleecker St. Cinema.

Mr. Klein–A masklike Alain Delon stars as an art dealer who buys paintings from Jews who are fleeing Paris for their lives in 1942, only to become an object of suspicion himself. What might have been in other hands a nightmare journey becomes an uninvolving quest through portals and doorways, and more portals and doorways. It is a perverse choice of material for even so resolutely perverse a director as Joseph Losey. 68th St Plyhse.

1900–Bertolucci's film is a chronicle of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of the aristocratic Berlinghiere family. Robert De Niro and Gerard Depardieu are fine, but as attractive as they are, to sit four and a half hours for their dorsal view (preferable to the frontal view displayed in an embarrassing sex scene) is too high a price to pay. Festival.

Oh, God!–John Denver, in his feature film debut, portrays a supermarket manager who talks to God, played, of course, by George Burns. With Teri Garr, Donald Pleasance; directed by Carl Reiner. Embassy 46th; Playboy.

One Sings, the Other Doesn't–With this graceful mixture of feminist fiction, musical comedy, and social documentary, Agnes Varda does for the spirit of sorority what films of Renoir and Truffaut have done for the spirit of fraternity. It is first-rate feminist art. The two heroines are played by Therese Liotard and and Valerie Mairesse. Embassy 72nd; Gramercy; Art.

Outrageous!–A winning little Canadian film written and directed by Richard Benner. It is the story of a homosexual hairdresser and a young girl escapee from a mental institution and of their life together. The dialogue is fresh and spirited, witty and lifelike, the film is moving and amusing. Cinema II.

Pardon Mon Affaire–An endearing little French comedy with serious overtones. It's about friendship and marriage, trust and its abuses, intrigues and their tragicomic consequences. The movie manages to be both madcap and firmly rooted in human experience. Quad.

Pete's Dragon–A musical fantasy combining live action and animation, telling the story of a 9-year-old orphan whose dragon friend playfully outrages a New England town just after the turn of the century. Radio City Music Hall.

Semi-Tough–Now that the jinx against sports films has been dispelled, and audiences for them have grown wider and more knowledgeable, Michael Ritchie's treatment of football seems cavalier at best. He has a good eye for the yearning for attention, the humiliating games people will play and rationalize, but he is so busy keeping score of immediate winners and losers that we never get under their skin, never know how they will perform over the long haul. Burt Reynolds is pitch-perfect as the cock of the walk captain. Baronet; Criterion.

Short Eyes–Written by Miguel Pinero, film is far from being a grim tract on prison conditions or the institutional dehumanization of the poor. With its Curtis Mayfield score and exuberant ethnic acting, the film combines authentic funk with what can only be called entertainment values. Yet the sense of theater is indigenous to Pinero's characters, men who begin at zero and lay claim to their square of turf through stylized gesture and idiom of "personality." Thru 12/24, Sutton; thru 12/17, Paramount.

A Special Day–Writer-director Ettore Scola arranges a day-long confrontation between a down-trodden mother of six and a homosexual, played by Sophia Loren and Marcello Mastroianni. As in earlier films, Scola yokes together disparate social types and forces more cultural baggage on them than they can carry. If the presence of the two stars is what gives the movies its measure of interest, they are also its undoing—they are just too dazzling to play neorealist church mice. Thru 12/17, Beekman.

Star Wars–George Lucas's impeccable technical achievement: a quantum—or maybe quasar—leap beyond *2001*. But strip the film of its often striking images and its highfalutin scientific jargon, and you get a story, characters, and dialogue of overwhelming banality without even a "future" cast to them. Still, *Star Wars* will do very nicely for those lucky enough to be children or unlucky enough never to have grown up. Loews Astor Plaza; thru 12/16, Murray Hill.

The Story of Adele H.–Truffaut's film is about the daughter of Victor Hugo who, growing up in the Channel Island of Guernsey, whither her father was banished, had the misfortune to fall in love with a British lieutenant who eventually tired of her. Unfortunately, Truffaut has opted for swift, short episodes, trying to make out of lean, restless vignettes a sweeping canvas of love, madness, personal tragedy. The gifted, adorable, rising young star, Isabelle Adjani, under twenty when she made this film, plays Adele, and Bruce Robinson the lieutenant. Quad.

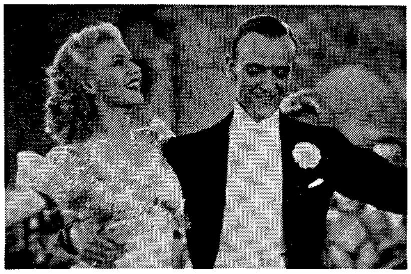
That Obscure Object of Desire–Fernando Rey stars in Luis Bunuel's film as an aging man hopelessly infatuated with a young woman (Carol Bouquet). Based on Pierre Louys's *Le Femme et le Pantin*. Columbia II.

The Turning Point–Anne Bancroft and Shirley MacLaine portray two ballet company friends reunited after almost twenty years, when each is at a crossroad. What makes this film so important is that the old soap-opera philosophy (that career, fame, and money are nothing compared to the Love of a Man) is scuttled by the more complex view that no one choice will ever put an end to doubts about the road not taken. The ballet scenes are terrific. Coronet; Little Carnegie.

Valentino–Ken Russell's back and Rudolf Nureyev's got him. It may well set back the course of sound film—certainly it will set back Nureyev's career—since the only relief is provided by the silent-film sequences. In these Nureyev is able to escape from the St. Vitus's dance Russell has him performing and suggest the powerfully sensual screen presence he might project under normal circumstances. From 12/14, Quad.

Which Way Is Up?–Director Michael Schultz has fashioned a pop Third World version of Lina Wertmuller's *The Seduction of Mimi*, with Richard Pryor playing three roles. The plot—a union struggle translated to the California farmworkers, serves as little more than a pretext for Pryor to create a Peter Sellers-like rogues gallery. Thru 12/15, Loews State II; Loews Cine; from 12/23, Loews Triplex.

YOUNGER THAN SPRINGTIME



Ginger Rogers and **Fred Astaire** star and dance in **Top Hat** at the Thalia, 250 West 95th Street. The second feature is *Swingtime*, in which they also star and dance, 12/16, 17 (222-3370 for times).

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

Art, 36 E 8th (GR 3-7014). *One Sings, The Other Doesn't.*

Baronet, 3rd Ave at 59th (355-1663). *Semi-Tough.*

Beekman, 2nd Ave nr 65th (RE 7-2622). Thru 12/17, *A Special Day.* From 12/18, *The World's Greatest Lover.*

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 12/13, *Ulzana's Raid; The Phantom Baron.* 12/14, *Destiny; Metropolis; The Phantom Baron.* 12/15, *The Assassination of Trotsky; The Go-Between.* 12/16, 17, *Nashville.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 12/13, *Chikamatsu Monogatari; Sansho the Bailiff.* 12/14, *The Mikado; The Merry Wives of Windsor.* 12/15, *The Godfather.* 12/16, *Murder, She Said; Murder Most Foul.* 12/17, *Cries and Whispers; Hour of the Wolf.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). *Julia.*

Cinema II, 3rd Ave nr 60th (PL 3-6022). *Outrageous!*

Cinema III, 59th at the Plaza (752-5959). *Julia.*

Cinema Studio, Bdway & 66th (877-4040). *Heart of Glass.*

Cinema Village, 22 E 12th (924-3363). 12/13, *Misty Beethoven; The Private Afternoons of Pamela Mann.* 12/14, 15, *Alpha Beta; Le Magnifique.* 12/16, 17, *A Thousand Clowns; Where's Poppa?* 12/18, 19, *The Loves of Isadora; Morgan!* 12/20, *The Last Picture Show; Paper Moon.*

Columbia I, 2nd Ave at 64th (832-1670). *Roseland.*

Columbia II, 2nd Ave at 64th (832-1670). *That Obscure Object of Desire.*

Coronet, 3rd Ave nr 59th (EL 5-1663). *The Turning Point.*

Criterion, Bdway at 45th (JU2-1796). *Semi-Tough.*

D.W. Griffith, 59th St E of 2nd Ave (759-4630). Thru 12/13, *Singin' in the Rain; The Wizard of Oz.*

Eastside, 3rd Ave at 55th (755-3020). *Too Hot to Handle.*

8th St Cinema, 52 W 8th (674-6515). *Rebecca; Notorious.*

86th St E, 3rd Ave at 86th (249-1144). *Heroes.*

Embassy 46th, 46th at Bdway (757-2408). *Oh, God.*

Embassy 72nd, at Bdway (SC 4-6745). Thru 12/13, *Harold & Maude; Where's Pappa.*

Festival, 57th nr. 6th (757-2715). *1900.*

Fine Arts, 58th nr Lexington (PL 5-6030). *The Lacemaker.*

Forum, Bdway & 47th (757-8320). *A Piece of the Action.*

Gramercy, 23rd St nr Lexington (GR 5-1660). Thru 12/13, *We All Loved Each Other Very Much; Man on the Roof.* From 12/14, *I Never Promised You a Rose Garden.*

Greenwich, 12th at Greenwich (WA 9-3350). Thru 12/15, *Another Man, Another Chance.* From 12/16, *Telefon.*

Guild, 33 W 50th (PL7-2406). *Summerdog.*

Little Carnegie, 57th St nr 7th (246-5123). *The Turning Point.*

Loews Astor Plaza, Bdway at 44th (869-8340). *Star Wars.*

Loews Ciné, 3rd nr 86th (427-1332). Thru 12/15, *Which Way is Up?* From 12/16, *Saturday Night Fever.*

Loews Orpheum, 86th at 3rd (AT 9-4607). Thru 12/15, *Looking for Mr. Goodbar.* From 12/16, *Telefon.*

Loews State I & II, Broadway at 45th (582-5070). I. *Looking for Mr. Goodbar.* II. Thru 12/15, *Which Way Is Up?* From 12/16, *The Goodbye Girl.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *The Goodbye Girl.*

Loews Triplex, Bdway at 83rd (877-3190). I. Thru 12/15, *Fritz the Cat; Heavy Traffic.* 12/16-22, *Telefon.* From 12/23, *Which Way is Up?* II. Thru 12/13, *Bobby Deerfield.* 12/14-20, to be announced. From 12/21, *The Gauntlet.* III. Thru 12/15, *A Piece of the Action.* From 12/16, *Telefon.*

Murray Hill, 34th St nr 3rd Ave (685-7652). Thru 12/17, *Star Wars.* From 12/18, *The World's Greatest Lover.*

Museum of Modern Art, 11 W 53rd (956-7070). 12/13, noon, *St. Louis Blues* and *Those Ragtime Years;* 2:30, *The Magician;* 6 p.m. What's Happening? 12/15, 2:30, *Marnie;* 6 p.m. *Frenzy;* 8:30, *The Birds.* 12/16, 2:30, *Ulzana's Raid;* 6 p.m. *The Magician.* 12/17, noon, *The Prince Who Was a Thief;* 2:30, *Bus Riley's Back in Town;* 5 p.m. *The War Lord.* 12/18, noon, *American Graffiti;* 2:30, *Wild Seed;* 5 p.m., *The Second Hundred Years* and *The Bohemian Girl.* 12/19, noon, *Song of Ceylon* and *Rice;* 2:30, *Man's Favorite Sport;* 6 p.m. An Evening with Bobb Roth *(Independence Day).* 12/20, noon, *Song of Ceylon* and *Rice;* 2:30, *Around the World in Eighty Minutes with Douglas Fairbanks.*

New Yorker, Bdway nr 88th (TR 4-9189). *Annie Hall.*

Olympia, Bdway at 107th (865-8128). Thru 12/13, *Smokey and the Bandit; Gator.* 12/14-20, Fantastic Animation Festival; *Bugs Bunny Superstar.*

Paramount, 2 Gulf & Western Plaza (247-5070). Thru 12/17, *Short Eyes.* From 12/18, *The World's Greatest Lover.*

Paris, 4 W 58th (MU 8-2013). *The Man Who Loved Women.*

Plaza, 58th St, E of Madison (EL 5-3320). *Iphigenia.*

Quad, four cinemas at 34 W 13th (255-8800). (Last minute changes frequent here; phone ahead). I. Thru 12/13, *Man on the Roof; We All Loved Each Other Very Much.* From 12/14, *Valentino; The Queen.* II. *Pardon Mon Affair; La Grande Bourgeoisie.* III. *Three Women; Nashville.* IV. *The Story of Adele H.; I Never Promised You a Rose Garden.*

Radio City Music Hall, 6th Ave betw 50th & 51st (246-4600). *Pete's Dragon.*

Regency, Bdway at 67th (724-3700). 12/13, 14, *Bittersweet; The Chocolate Soldier.* 12/15-17, *San Francisco; The New Moon.* 12/18, 19, *Smilin' Through; Rosalie.* 12/20, 21, *The Cat and the Fiddle; Girl of the Golden West.* 12/22-24, *Sweethearts; I Married an Angel.*

RKO Cinerama I & II, Broadway at 47th (975-8366). I. *The Mack; J.D.'s Revenge.* II. Thru 12/13, *Mac Arthur; Midway.*

RKO 86th I & II.–at Lexington (AT 9-8900). I. *The Mack; J.D.'s Revenge.* II. Thru 12/15, *Handle With Care.* From 12/16, *Looking For Mr. Goodbar.*

St. Marks Cinema, 2nd Ave at 8th (533-9292). Thru 12/13, *Mac Arthur; Joe.* 12/14-20, *I Never Promised You a Rose Garden; Sheila Levine Is Dead and Living in New York.*

72nd St East, nr 1st Ave (BU 8-9304). Thru 12/13, *You Light Up My Life.*

68th St Playhouse, at 3rd Avenue (RE 4-0302). *Mr. Klein.*

Sutton, 57th nr 3rd Ave (PL 9-1411). Thru 12/24, *Short Eyes.* From 12/25, *High Anxiety.*

Thalia, 250 W 95th (222-3370). Thru 12/13, *L'Atalante; Zero for Conduct.* 12/14, 15, *History Is Made at Night; Farewell to Arms.* 12/16, 17, *Top Hat; Swing Time.* 12/19, 20, *Paisan; Open City.*

Theatre 80 St. Marks, 80 St Marks Pl (254-7400). 12/13, *Lost Horizon; The Bitter Tea of General Yen.* 12/14, *His Girl Friday; Penny Serenade.* 12/15, *Paramount on Parade; Glorifying the American Girl.* 12/16, Rain; *Of Human Bondage.* 12/17, 18, *Charlie Chan at the Opera; Charlie Chan at Treasure Island.* 12/19-24, theater closed.

34th St East, nr 2nd Ave (683-0255). *Thru 12/15, Looking Mr. Goodbar.* From 12/16, *Saturday Night Fever.*

Trans-Lux East, 3rd at 58th (PL 9-2262). *Equus.*

Trans-Lux 85th, at Madison (BU 8-3180). *Oh, God!*

UA East, 1st Ave at 85th (249-5100). *Too Hot to Handle.*

Victoria, Bdway at 46th (354-5636). Thru 12/22, *The Spy Who Loved Me.*

Waverly, 6th Ave at 3rd (WA 9-8037). Thru 12/15, *Network; Harold and Maude.*

Ziegfeld, 141 W 54th (765-7600). *Close Encounters of the Third Kind.*

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

Thursday, December 15

Saint Joan–Lynn Redgrave stars as the maid of Orleans in George Bernard Shaw's play, directed by John Clark, with Tom Aldridge, Joseph Bova, Philip Bosco, and Robert Lupone. Thru 2/19. Circle in the Square, 1633 Broadway (581-0720).

CURRENT

The Act–Imagine the incestuous marriage of TV and Las Vegas and, next, their idiotic progeny; you now have a perfect picture of this work. If ever a supposed Broadway musical looked like a cross between a less than spectacular TV spectacular and a dry-as-dust show at the Sands or the Desert Inn, this vulgar concoction is it. Its main—almost its only—selling point: Liza Minnelli, and she has only brashness, pathos, and desperate energy. Majestic, 247 W 44th (246-0730).

An Almost Perfect Person–A play about a widowed woman lawyer (Colleen Dewhurst), narrowly defeated in the race for Congress, who finds solace in consecutive flings with her campaign manager and treasurer. Directed by Zoe Caldwell. Essentially a TV play with perhaps a touch of extra sex. Belasco, 111 W 44th (JU 6-7950).

Annie–*Oliver Twist* in drag, but with so much going for it (a chorus line of moppets, a Christmas tree, Andrea McArdle's gleam in the title role, and a seven-year-old bundle of radiance named Danielle Brisebois) that only a Fagin reborn would note the drab book (Thomas Meehan) and lyrics (Martin Charnin) or Charles Strouse's recycled score. Alvin, 250 W 52nd (PL 7-8646).

Bubbling Brown Sugar–Avon Long, Josephine Premice, Joseph Attles, and Ursuline Kairson in a musical which celebrates the most famous people, places, night spots, and music of Harlem, from 1910-1940. Tues thru Sat at 8; Sat mat at 2; Sun at 2:30 & 7 p.m. ANTA, 52nd St W of Bdway (246-6270).

Chapter Two–Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of Marsha Mason and Neil Simon and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking laments where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. Imperial, 249 E 45th (CO 5-2412).

A Chorus Line–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St* (et al). Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mat. Wed & Sat at 2. Shubert, 225 W 44 (246-5990).

Dracula–Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Frank Langella may be the ideal Dracula for this kind of production. The other actors, except for the splendid Alan Coates, are unsafe even in comic-strip size. Dennis Rosa misdirected. Martin Beck Theater, 302 W 45th (246-6363).

For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf–Seven spellbinding young women intone the words of Ntozake Shange, lines about being women, black, and sorrowful, and their performances are welded by Oz Scott into an enthralling experience that makes the theater glow in all colors. Tues thru Sat at 8; mat Wed & Sat at 2, Sun at 3. Booth, 45th St (246-5969).

Gemini–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon-Sat at 8; Mat Wed & Sat at 2. Little Theater, 240 W 44th (221-6425).

The Gin Game–A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost indecent expertise by Mike Nichols, and acted to individual and joint near-perfection by Hume Cronyn and Jessica Tandy. John Golden, 252 W 45th (246-6740).

Golda–William Gibson has written a cheap, and oversimplified version of the life of Golda Meir. Shoddy direction, sets, and lighting, with, for the most part, indifferent-to-bad actors. The exception is Anne Bancroft, who, through sheer talent, never lets a two-note part grate on us. Gibson has tried to combine the unstageable business of warfare with scenes from the very discreet Mrs. Meir's life—and because the public events dwarf the private, *Golda* remains shadowy and stereotypical. Morosco, 217 W 45 (246-6230).

Grease–Broadway's senior musical, about highschool shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8 p.m. Wed. & Sat at 2 p.m., Sun at 3 p.m. Royale, 242 W 45th (245-5760).

I Love My Wife–Wife-swapping in Trenton, done as a series of sleazy skits, with a Cy Coleman score and direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8. Mats Sat & Wed at 2. Ethel Barrymore, 243 W 47th (246-0390).

The King and I–The Rodgers-Hammerstein classic of 1951, in a fuzzy, slovenly revival with Yul Brynner repeating his stint as the King, Constance Towers as the "I" and a gaggle of oriental-looking moppets. Tues thru Sat at 8; Mats Sat & Wed at 2; Sun at 3. Uris, 51st betw 7th & 8th (586-6510).

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mat Sat & Wed at 2 p.m. On Sun 2 & 5 p.m. Cort, 138 W 48th (489-6392).

Man of La Mancha–What we have here is the unparalleled impudence of Dale Wasserman's book, the tuneless tunes of Mitch Leigh, and the rather tasteless dances of the late Jack Cole. Despite the virtues of the beautiful Emily Yancy, who can act and dance, and one or two others, this play is an equal insult to Cervantes, the American musical theater, and humanity. Thru 12/31. Palace, 1564 Broadway (PL 7-2626).

Miss Margarida's Way–Estelle Parsons has moved from off-Broadway to play her solo role as a demented schoolteacher. The audience is her classroom. Ambassador, 219 W 49th (CO 5-1855).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed & Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. & Wed at 2 p.m. Edison, 240 W 47th (757-7164).

Same Time, Next Year–Bernard Slade's comedy, of a genre that used to be called "saucy," neatly mingles two sure-fire elements, fornication and nostalgia. Over the years, however, the play has become ritualized, about as titillating as, say, an exhibition of bloomers at the Smithsonian. With Betsy Palmer and Don Murray. Tues thru Sat at 8; Wed & Sat at 2; Sun at 3. Brooks Atkinson, 256 W 47th (245-3430).

The Shadow Box–Michael Cristofer's haunting play, which won a 1977 Pulitzer prize and a best-play Tony Award, is set amoung terminal patients in a California hospital, and poses some daring questions about hopelessness and self-delusion. An altogether moving work, it even manages to be funny when circumstances permit. Gordon Davidson's direction of a superb nine-member cast approaches perfection; a superior evening all told. Thru 12/31. Lunt-Fontanne, 205 W 46th (JU 6-5555)

Side by Side with Sondheim–Hermione Gingold, Nancy Dussault, Larry Kert, and Georgia Brown offer a generous sampling of songs for which Stephen Sondheim wrote words, music, or both. Mon thru Sat at 8 p.m. Mat Wed and Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

Sly Fox–Ben Jonson's *Volpone* updated to 19th-century San Francisco, with new gags stuck onto the original Jacobean plot-structure. Robert Preston, minus 76 trombones, plays the arch conniver. Tues thru Sat at 8; mat, Wed & Sat at 2; Sun at 3. Broadhurst, 235 W 44th (CI 6-6699).

The Wiz–Oz in blackface, Munchkins, Cowardly Lion, and all, with jivey dances choreographed by Geroge Faison. Tues thru Sat at 7:30; Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (CI7-7992).

Your Arms Too Short To Box With God–The Book of Matthew's greatest hits, turned into a generally lively gospel musical by Vinnette Carroll, Micki Grant, and Alex Bradford. Sometimes the wooing of audience by cast becomes a little blatant, but there is some spellbinding singing (notably by Salome Bey and Delores Hall) to set matters right. Wed thru Sat at 8; mat Wed, Sat & Sun at 2, Sun at 5. Eugene O'Neill, 230 W 49th (246-0220).

OFF and OFF-OFF BROADWAY

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FORBIDDEN FRUIT

Peter Evans appears with Ellis Rabb in David Mamet's **A Life in the Theatre,** directed by Gerald Gutlierrez, which takes the form of a series of vignettes about an aging actor and a rising ambitious one. Theater de Lys, 121 Christopher St (WA 4-8782).

Adonis–Gene Lang's play, directed by Roberto Monticello. Thurs thru Sat, Thru 12/17, at 8 p.m. Ansonia Hotel (Three Muses Theater), 73rd & Bdway (TR 4-1279).

Alive at the Factory–A play by Dave Street, about affirmative action programs, directed by Wilberdan George. 12/16-18, at 8 p.m. 12/18 mat at 3:30 p.m. $3. The Cubiculo, 414 W 51st (265-2138).

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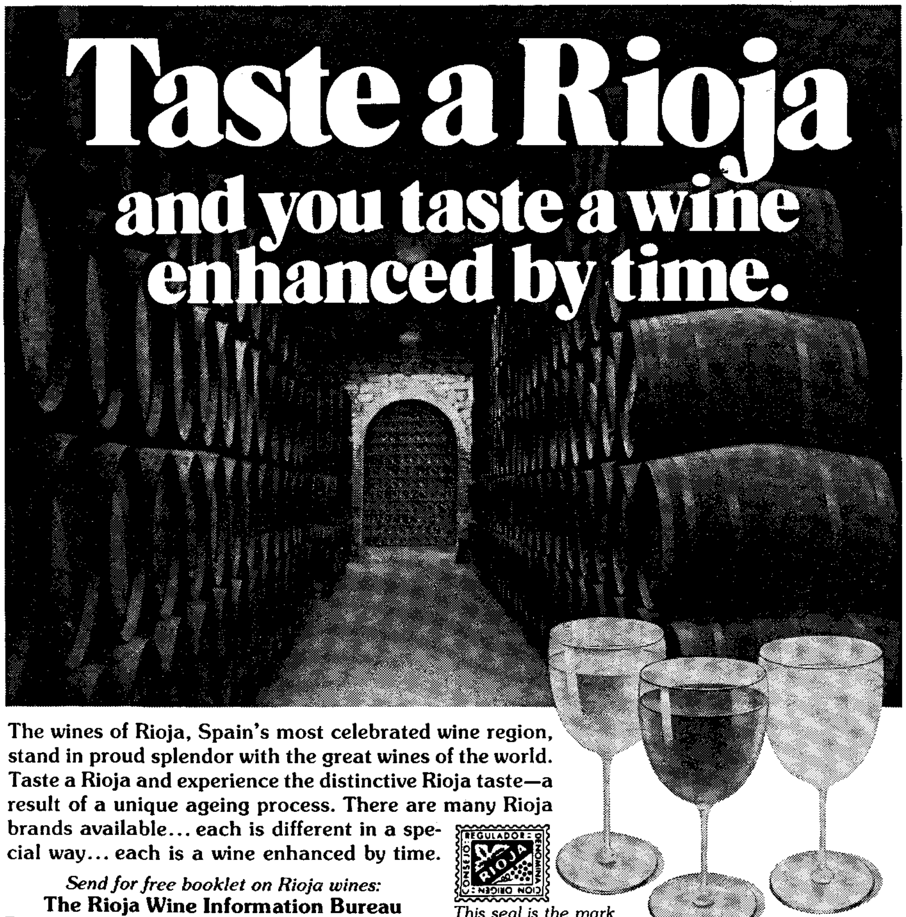

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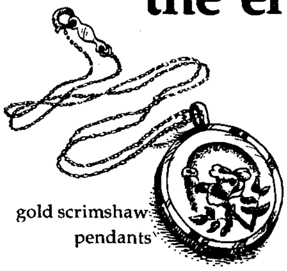

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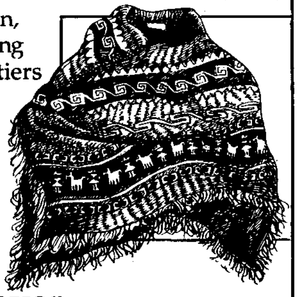

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The Apple Tree–A musical diary of Adam and Eve, by Mark Twain, music and lyrics by Harnick and Bock, directed by Milburn Melhop. 12/15-17, 22, 23, 29-31; 1/5-7, at 9:30. $3. Academy Arts, 330 E 56th (486-1431).

Arms and the Man–George Bernard Shaw's comedy, $2.50. Thurs thru Sat at 8; Sun at 3 p.m. thru 12/18. Meat and Potatoes Co., 58 W 39th (391-2346).

Beautiful Senoritas–A play by Dolores Prida, directed by Gloria Zelaya, presenting a tongue-in-cheek look at Latin women stereotypes. Fri thru Sun, thru 12/18. $3. Duo (basement), 10 Bleecker St (777-8913).

Becca–Ten-year-old Trini Alvarado sings and dances in an exploration of children's fantasies, with book, lyrics, and music by Wendy Kesselman, directed by Barbara Rosoff. Through 12/18. $3 for adults, $1.50 for kids. Woman's Interart Center, 549 W 52nd (246-6569).

The Club–It is Eve Merriam's conceit—and a rather good one, as it works out—that male villainy toward women is best definable in its own words. To that end, she has peopled her little revue with a gaggle of sexist males singing sexist songs and telling sexist jokes in a club at around 1910; the material is all authentic of the period. As a final kicker, all the roles are played by women, and a perfectly splendid septet of transvestites they are. You probably have to see this for yourselves to understand why this show is as delightful as it is. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330).

Come on Strong–A play by Garson Kanin, directed by David Graubert, starring Ingrid Boulting and Paul Garcia. Thurs, Fri, Sun at 8; Sat at 7:30 & 10:30 p.m. Thru 12/18. Greenwich Mews, 141 W 13th (243-6800).

The Crucible–Arthur Miller's drama about the Puritan purge of witchcraft in Old Salem, directed by David Kitchen. Tues thru Sun at 8; Sat & Sun at 2:30, Thru 12/18, ELT Theater, 103rd & Riverside Dr (663-2028).

CSC Repertory–Ibsen's *Rosmerholm;* Shakespeare's *A Midsummer Night's Dream,* and John Arden's *Sjt. Musgrave's Dance.* CSC Repertory, 136 E 13th St (677-4210).

Dancing in New York City–Julius Landau's new English-speaking play dealing with middle-aged bachelors and the women they meet at singles dances. Directed by Ran-Avni—Thurs and Sat at 8 p.m. Sun at 2:30 p.m. Thru 12/25. $3. Jewish Repertory Theater, 344 W 14th St (674-7200).

Dark of the Moon–Richardson & Berney's classic of rural Americana based on a ballad about a witch boy. Directed by Alan Wynroth. 12/15-18, 21-23, 27-31, at 7:30. Theater of the Open, 316 E 88th (982-8146).

Disgustingly Rich–A new cabaret, with music from Cole Porter, Noel Coward, and Rogers & Hart, about servants who sing out their hearts as they dust, sweep, and polish after another gala party. Directed by Sheldon Epps. 12/16, 17, at 11 p.m. 12/12, 18, at 8 p.m. $3. Production Company, 249 W 18th (691-7359).

The Dodge Boys–A play by George Sibbald, directed by Craig Anderson, taking place in a Dodge salesroom in the mid-west. Wed thru Sun at 8; Sun mat at 3; $4. Thru 12/18. Hudson Guild Theater, 441 W 26 (760-9847).

Double Bill–Brian Mori's *Dreams of Flight,* and A.R. Gurney Jr.'s *The Problem,* two works in progress. 12/12, 13, 14, at 8 p.m. IRT, 120 W 28th (243-7494).

Double Bill–Lamorisse's *The Red Ballon,* and O.Henry's *The Last Leaf* and *The Gift of the Magi.* 12/16, 17, 23, 30, 31. 1/6, 7. $3. Academy Arts, 330 E 56th (486-1431).

Drama Committee Repertory–Stephen Crane's *Blue Hotel.* Chekhov's *Ward Six.* Wilde's *An Ideal Husband.* Conrad's *Heart of Darkness.* All shows $3. Phone for dates. 17 W 20th St (929-8377).

The Dybbuk–A new translation by Mira Rafalowicz, directed by Joseph Chaikin, of the classic folk story. Public/Newman Theater, 425 Lafayette St (677-6350).

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Fallen Angels–A revue by Noël Coward, directed by Norman Rene. 12/15-17, at 8 p.m. 12/18 at 3 p.m. $3. The Production Company, 249 W 18th (691-7359).

The Fantasticks–Musical based on the Rostand play, in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues-Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

Fixed–Musical examining the faces and facades of the clientele of a beauty parlor. By Robert Riley, Howard Fenton, Gene Bone and Langston Hughes, directed by George Faison. 12/14-19, 21, 22, at 8 p.m. with Sun mats at 2 p.m. on 12/18. $5. Riverside Church, 120th St & Riverside Drive (864-2929).

Green Pond–Stephanie Cotsirilos, Christine Ebersole, Richard Ryder, and Stephen James in a contemporary musical by Mel Marvin and Robert Montgomery. A Chelsea Theater Center production, it deals with human relationships. Westside Theater, 407 W 43rd (541-8395).

Happy Hunting–The 1965 musical by Lindsay and Crouse, and Karr and Dubey,. Wed thru Sat at 8; Sun at 3 p.m. $6. Thru 12/18. Encompass Theater, 168 W 48th (JU 6-3700).

Henry's Daughter–Cavada Humphrey in a one-woman play about the first Elizabeth of England. Thru 1/6. $2.50. VanDam Theater, 15 Van Dam St (675-0498).

Jean Cocteau Repertory–12/18, at 7 p.m. *The Cocktail Party.* 12/16, 17, at 7:30; 12/18, at 3 p.m. Ibsen's *Love's Comedy.* Bouwerie Lane Theater, 330 Bowery (677-0060).

K–A dramatic response to Franz Kafka and his work, directed by Garland Wright, with impressions from *The Trial,* staged by The Lion Theater Company. Wed thru Fri at 8; Sat at 5 & 9; Sun at 3 p.m. thru 12/18. $4. West Side Airlines Terminal, 460 W 42nd (947-4224).

Karma–*The Afro American Total Theater opens its* season with a musical directed by Helaine Head, book and lyrics by John Scott and music by Stan Cowell. Thurs thru Sun at 8 p.m. thru 12/18. Space, 36 W 62nd, fourth floor (PL 7-9025).

Lady Windermere's Fan–Oscar Wilde's drawing-room comedy directed by Andres Castro. Fri, Sat & Sun, at 8 p.m. Thru 12/18. $3. Reopens 1/6 and continues thru 1/29. West Side Repertory, 252 W 81st (666-3521).

The Maids–Jean Genet's play of the real, unreal, and artificial. Thurs thru Sun at 8:30 p.m. Thru 12/18. $2.50. Little Theater, 5 W 30th (564-0692)

A Man and His Woman–Craig *(Outrageous!)* Russell stars in an evening of theater, music, and humor. Tues thru Thurs at 8 p.m. Fri & Sat at 7:30 & 10:30 p.m. Theater East, 211 E 60th (355-7025).

The Mandrake–A comedy by Niccolo Machiavelli in a new translation by Wallace Shawn, directed by Wilford Leach. Tues thru Sun at 7:30, Sat & Sun mat at 3 p.m. Public/The Other Stage, 425 Lafayette St (677-3572).

The Misanthrope–A musical version of the Moliere comedy, with English verse translation by Richard Wilbur, and music by Margaret Pine; Directed by Leonardo Shapiro. Public/Anspacher Theater, 425 Lafayette St (677-6350).

Naked–Luigi Pirandello's play, starring Elaine Bromka, directed by Gene Feist. Tues thru Sat at 8; Wed, Sat & Sun at 2. Thru 12/31. Roundabout Stage Two, 307 W 26th (924-7160).

Never Waste a Virgin–Andrea Balis and The Cutting Edge premiere their new work. Thurs thru Sun at 8 p.m. $5. Wonder Horse, 84 E 4th St (533-1250).

The Offering–The Negro Ensemble Company launches its eleventh season with a play by Gus Edwards. Tues thru Fri at 8; Sat at 3:30 & 8:30 and Sun at 2:30 & 7 p.m. St. Marks Playhouse, 133 Second Avenue (OR 4-3530).

The Passion of Dracula–A totally new version of the Count's adventures by Bob Hall and David Richmond. Christopher Bernau plays the toothy one. Peter Bennett directs. Cherry Lane Theater, 38 Commerce St (YU 9-2020).

A Photograph–A new work by Ntozake Shange, author of *For Colored Girls. . .,* in multi-media with a musical underscoring by David Murray; Oz Scott directs. Public/LuEsther Hall, 425 Lafayette St (677-6350).

Playwrights Horizons–Three plays in repertory. Sam Shepard's *Angel City;* Len Jenkin's *Gogol,* and Lanie Robertson's *Back County Crimes.* $3. 416 W 42nd (LO 4-1235).

Repertory at NYU–David Freeman's *Jesse and the Bandit Queen,* and three one-act plays by Chekhov, Williams, and Herlihy. Free. 12/12-23, phone 598-2091 (9-5) for times. Circle in the Square/Upstairs, 149 Bleecker St.

Repertory Theater–Jean Paul Sartre's *No Exit,* Fri & Sat at 7:30. Chekhov's *A Marriage Proposal* and *The Boor,* Sun at 7:30. Both directed by Rose Lynch. Royal Playhouse, 219 Second Ave (GR 5-9647).

Rome, Harold–A musical revue, conceived and directed by Julianne Boyd. Wed thru Sat at 8; Sun at 7:30, thru 12/17. $3. Little Church, 11 E 29th (679-7174).

Rosmersholm–Henrik Ibsen's play, directed by Daniel Lliteras. Thurs thru Sun at 7:30. Thru 12/18, $3. New York Theater Ensemble, 62 E 4th St (477-4120).

Royal Repertory–Jean Paul Sartre's *No Exit,* Fridays & Saturdays at 7:30; Chekhov's *The Boor* and *A Marriage Proposal,* every Sunday at 4 & 7:30. $3. Royal Playhouse, 219 Second Ave (GR 5-9647).

Rumstick Road–An original theater piece composed and directed by Spalding Gray and Elizabeth LeCompte. Thurs thru Sun at 10. Thru 12/23. $3.50. The Performing Garage, 33 Wooster St (966-3651).

The Second Shepherd's play–15th Century play with audience participation, directed by Elaine Kanas. 12/15, 16, at 8 p.m. 12/17, 18, at 1 & 5 p.m. $3 (children $1.50). Theater Off Park, 30 E 35th (683-4991).

The Seven Deadly Elements–Max Ernst's 1934 collage, through seven sections, adapted by Matthew Maguire. 12/14-20, 21-24, at 8 p.m. Lamama Etc. 74a E 4th St (475-7710).

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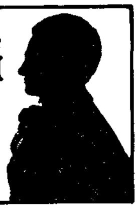

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Soho Repertory–12/16 at 8:30; 12/17, 18 at 7:30; 12/18 at 4:30, *The Play's the Thing.* 12/17 at 10:30, Ronald Duncan's *Abelard and Heloise.* Soho Theater, 19 Mercer St (925-2588).

Spanish Theater Repertory: *Te Juro Juana, Que Tengo Ganas,* by Emilio Carballido; *La Celestina,* by de Rojas; *La Dama Duende,* by Calderon; *El Censo,* by Carballido; *Los Habladores,* by Cervantes; *La Difunta,* by Unamuno. All plays in rotating repertory. Gramercy Arts Theater, 138 E 27th. For dates call 889-2850.

El Super–Written and directed by Ivan Acosta, this tragic-comedy is presented in Spanish. Fri & Sat at 8 p.m. Sun at 6 p.m., thru January, 1978. $4. Cuban Cultural Center, 601 W 51st (586-8564).

That's Not Funny, That's Sick!–A National Lampoon comedy concert extravaganza incorporating the best of the magazine's sketches, record album material, and radio show pieces. Tues thru Sat at 8 & 11 p.m. thru 12/22. $5 during the week; $6 on weekends. The Other End, 149 Bleecker St (673-7030).

13th St Theater Repertory–Israel Horovitz's *Line* and *Shooting Gallery,* Fri & Sat at 7:30; Sun at 5:30. Richard Hall's *Love Match,* Tues & Thurs at 7:30. George Birmisa's *Pogey Bait,* Thurs thru Sat at 10; Sun at 8. Alan L. Reed's *Aftermath of an Eagle,* Tues at 10. Tom Millot's *Three by Two,* Mon & Wed at 7:30. Sklaroff & Magesis's *Swamp Fox,* Fri & Sat at midnight. *Little Wild West Fighter,* Sat & Sun at 1 p.m. 50 W 13th (924-9785).

Thornton Wilder Double Bill–*The Happy Journey to Trenton and Camden,* and *The Long Christmas Dinner,* directed by Terry Walker. Thru 12/12, Fri & Sat at 8 p.m. Sun at 4:30 p.m. Mon at 7:30 p.m. $3. (Mon nights at $1.90). Good Shepherd-Faith Church, 152 W 66th (799-6954).

Thunderstorm–August Strindberg's play, directed by David Willinger. Wed and Fri at 8 p.m. Sat at 7 & 10 p.m. Thru 12/17. Hartley House Theater, 413 W 46th (246-9885).

Times Square–The great Leonard Melfi's play, directed by Deloss Brown. Wed thru Sat, Thru 12/17. The Giannini Theater, 13 E 31st (532-5577).

The Troupe Repertory–Jackie Skarvellis's *Black Mirror;* Joe Rennard's *World War-Zero;* Oscar Wilde's *The Importance of Being Earnest;* Anton Chekhov's *Three Sisters.* Thru 12/25, Fri & Sat at 8; Sun at 3 p.m. $3. Upstairs, at the Troupe, 335 W 39th (244-9699).

Two Small Bodies–A new play by Neal Bell, directed by Thomas Babe. Thurs thru Sun at 7:30, thru 12/17. $3. Playwright Horizons, 416 W 43rd (564-1235).

Ulysses in Traction–Albert Innaurato's biting, bitter comedy about a university drama department under siege. Marshal W. Mason directed Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun at 3 p.m. Thru 1/8/78. Circle Repertory Company, 99 Seventh Ave So (924-7100).

Vanities–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.),* but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Jane Galloway, Susan Merson) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

Venture Theater–*Desmond* (based on Kafka's story about a former ape), and William Osborn's *Sim, both featuring Mary Bozeman and directed* by William Osborn. Ape plays Sat at 8; $4. The other, Sat at 10:30. $3. Theater, 230½ 8th Ave at 22nd (924-4791).

The Whale Show–Whale tales and sea chanties based on authentic accounts, compiled and directed by Allan Albert. Thurs thru Sat at 8; Sun at 3:30. Thru 12/18. The Open Space in Soho, 64 Wooster St (966-3729).

Who's a Lady?–An original adaptation by Annette Miller dealing with modern woman's quest for identity. 12/12 at 9; 12/13 at 7 & 9. $3. Women's Interart Center, 549 W 52nd (246-6569).

Women I Have Known–An evening with one American woman, about many, written and performed by M. Tulis Sessions. $3. Thru 1/9. IRT, 120 W 28th (243-7494).

Zinnia–Woman's ultimate confrontation with reality, with Carol Mayo Jenkins and Emily Frankel, directed by John Cullum. Fri & Sat at 8; Sun at 3. Colonnades Theater, 428 Lafayette St (673-2222).

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Mon to Fri, 10 to noon; 2 to 6. New York Magazine will be happy to advise you.

After Dark

NIGHTCLUBS

Barbizon Plaza Library–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m.-3 a.m.; Sun, 8 p.m. to 2 a.m. (Cl 7-7000).

Cachaça–403 E 62nd. Mirrors, marble-topped tables, potted palms, gray velvet Chesterfield sofas, and singer Joyce Silveira with dancing to the Helcio Milito nine-piece band, who play popular Brazilian music, every night from 10 to 4 a.m. (688-8501).

Cafe Fanny–Madison and 43rd. Patterned on 19th century Viennese cafes with an informal ambiance and open from 7 a.m. to midnight daily. Piano and violin play week nights (687-7115).

Catch a Rising Star–1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

La Chansonette–890 2nd Ave. French boite with Rita Dimitri singing the songs of Piaf, Aznavour, and Jacques Brel. Dancing, Tues thru Sat. Dardanelle at the piano Mondays (PL 2-7320).

Chateau Madrid–48th St & Lex. Hilda Bracero sings, accompanied by Violines de Lima. From 12/13, "Paradise on Ice". Juan Salazar and his orchestra play for a revue and dancing. Shows 9:30 & midnight Tues thru Fri, 3 shows on Saturday. Closed Monday (PL 2-8080).

Cleo's–Broadway and 63rd. Mabel Mercer returns 12/13, singing away with, as always, her accompanist Jimmy Lyons, from 10 to midnight Tues thru Sat (724-6301).

Club Ibis–151 E 50th. Egyptian decor, international cuisine, and a revue with belly-dancers and whirling dervishes. Two orchestras for dancing. Showtimes 9:30 & 12:30. Saturdays, 8:45, 11:30 & 1:30 a.m. Closed Sunday (753-3471).

Comic Strip–1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment, Sun thru Fri, fun starts at 9; Sat at 9 & 12:15 (861-9386).

Copacabana–10 E 60th. Restaurant-discotheque with entertainment. The Dennis Scott Duo 5 to 9, Mon thru Sat. The Rick Scott Trio from 10 thru 9. 12/15-17, singer Joni Rapp. Downstairs disco is open Fri & Sat. Closed Sundays (PL 5-6010).

Dionysos–304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor, and international cuisine (758-8240).

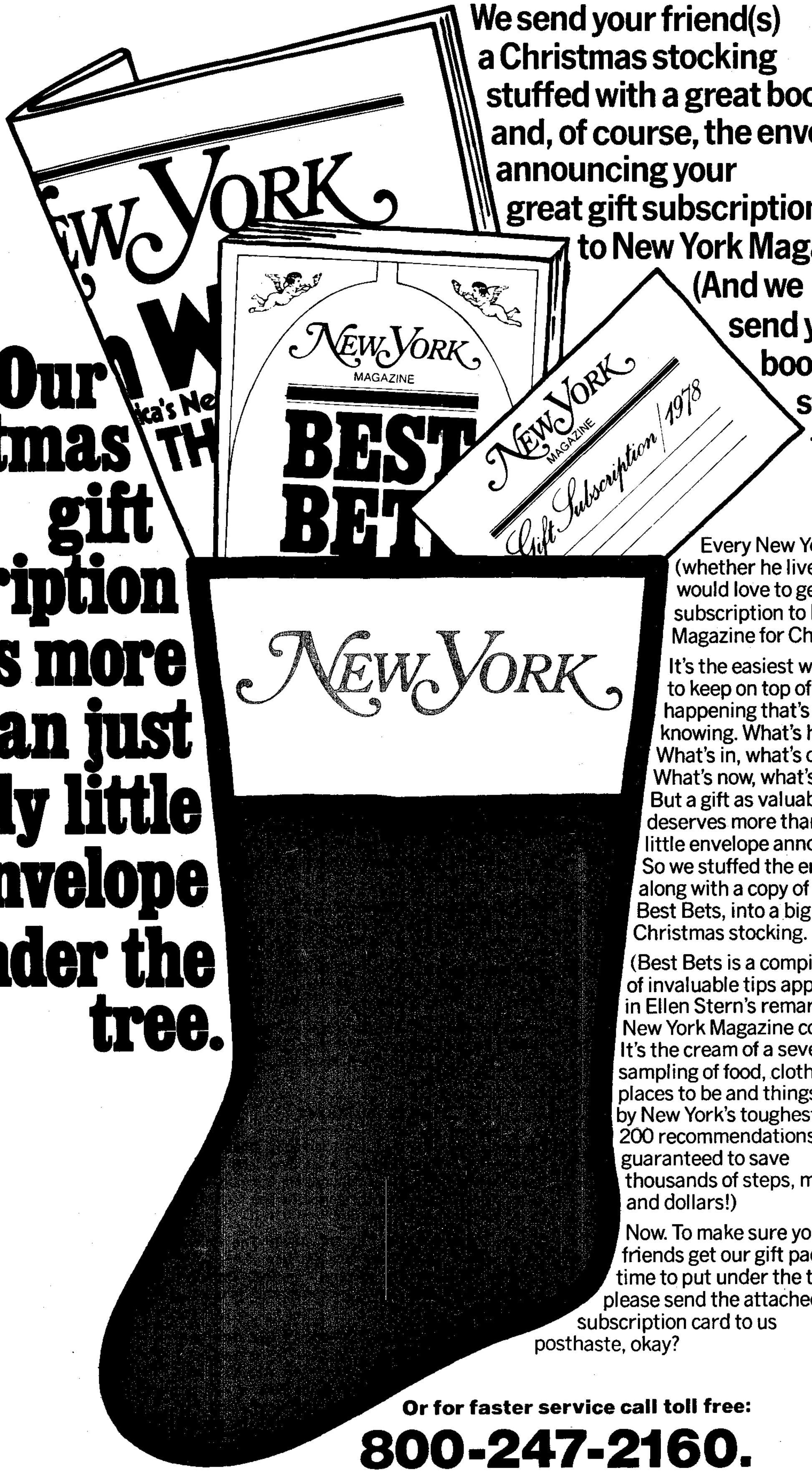
Gaslight Club–124 E 56th. Based in three converted townhouses, there's dining; there's pianist Dick Haddy; there's pianist-singer George Mahoney; there's Sam Ulano's Speakeasy Four, with Dixieland jazz—all on different floors (752-2500).

Hippopotamus II–405 E 62nd A pretty place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

Improvisation–358 W 44. Comics and singing waitresses all night long, seven days a week; food; and total informality (765-8268).

Jimmy Weston's–131 E 54th. The Tommy Furtado Trio Tues thru Sat and the Bernie Leighton Quartet on Sun and Mon (838-8384).

Our Christmas gift subscription is more than just a silly little envelope under the tree.



We send your friend(s) a Christmas stocking stuffed with a great book and, of course, the envelope announcing your great gift subscription to New York Magazine. (And we send you the book and stocking, too!)

Every New Yorker at heart (whether he lives here or not) would love to get a subscription to New York Magazine for Christmas, right?

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(Best Bets is a compilation of invaluable tips appearing in Ellen Stern's remarkable New York Magazine column. It's the cream of a seven years' sampling of food, clothes, gifts, places to be and things to do by New York's toughest customer—200 recommendations guaranteed to save thousands of steps, mistakes, and dollars!)

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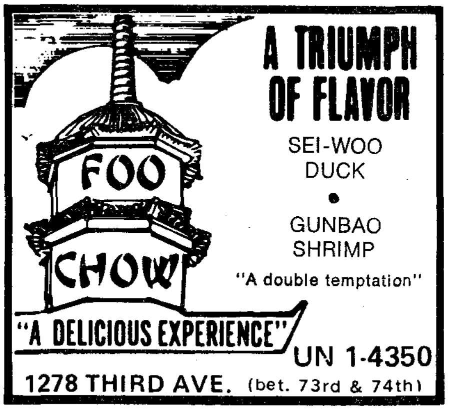
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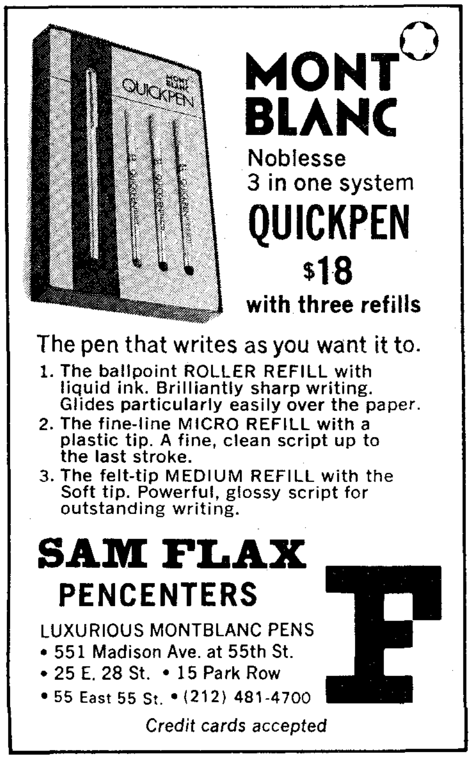
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Koatails–1189 First Avenue. New discotheque, right out of Busby Berkeley, tuxedoed waitresses, demonstrations of period dances (535-6423).

Mamma Leone's–239 W 48th. Lavish cuisine with continuous entertainment by singers and guitarists and accordionists (JU 6-5151).

Lorelei–233 E 86th. Viennese cuisine, a large dance floor, and the Hof Brau Revue every night at 8 p.m. (722-9897).

Once Upon a Stove–325 Third Ave. Ella Mitchell sings in the Valentine Room, Mon at 9 & 11; Tues and Wed at 11 p.m. thru 12/14. Per usual Cabaret '77 plays at 9, Tues thru Sat, with an extra show at 11, Thurs thru Sat (683-0044).

L'Oubliette–2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

Playboy Club–5 E 59th. In the Cabaret: 12/12, 13, Woody Herman and the Young Thundering Herd. In the Playroom: Thru 1/1/78, Minsky's Burlesque (PL 2-3100).

Rainbow Grill–65th floor, 30 Rockefeller Plaza. Julie Budd sings thru 12/17. 12/19-1/14, Keely Smith! Mon thru Sat, at 9:15 & 11:30 p.m. (PL 7-8970).

Rainbow Room–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Here, for an extended engagement, Sy Oliver and his orchestra (PL 7-9090).

Reflections–40 E 58th. Attractive bi-level discotheque, open Wed, Fri & Sat from 10 to 4 a.m. (MU 8-3365).

Roma di Notte–137 E 55th Italian cabaret with hide-away caves for private dining. Dancing to the Roma 88 orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

Roseland–239 W 52nd. Ballroom open Wed thru Sun 6:30 to midnight. From 2 p.m. Thurs and weekend. Bands of Tony Martell and Ramon Argueso. Petro and Olga dance class Wed (CI 7-0200).

Shepheard's–Park Ave & 56th. The High Lads and a Lass (singers, musicians, and comics), appear Mon thru Sat, thru 1/7. Continuous disco dancing. (421-0900).

Sirocco–29 E 29th. Greek-Israeli nightclub, with dining, dancing and a new two-hour revue headlined by Aris San and Maria Stratis, one of Greece's leading singers (683-9409).

Starship Discovery #1–350 W 42nd, betw 8th & 9th. Futuristic discotheque in a three-floor entertainment complex. 9 p.m. to 7 a.m. Wed thru Sun (695-1114).

Touches–190 Third, at 17th. Discotheque, all scintillation, and mirrors, downstairs from that estimable eatery known as Tuesdays (533-7902).

La Vie En Rose–227 E 56th. *Pouff,* a musical revue with a cast of twenty-five. Mon thru Sat at 9:30; and at 11:30. Disco dancing and dining before and after show (755-1820).

THE HOTEL ROOMS

Biltmore, 43rd St & Madison (678-7000). **Under the Clock:** The Phillips Brothers, Al on piano and organ and Perry, the drummer, Mon thru Fri, 8 p.m. thru 1 a.m. **The Guard Room:** pianist Theresa Kelly, 6 p.m. to 11 p.m. Mon thru Fri.

Carlyle, Madison Ave & 77th (744-1600). **The Cafe:** Bobby Short plays Tues thru Sat from 9:45 p.m. Michael Carney's here Mondays from 9:30. **Bemelmans Bar:** Marian McPartland plays Mon thru Sat from 9:30 p.m.

Pierre, 5th Ave & 61st St (838-8000). **The Cafe:** This place is elegance on elegance. The prices are rarefied, and if you can spring for it, you'll be pleasantly surprised to find that the usual brand of hotel music has been replaced by the melodious 7-string guitarist Bucky Pizzarelli and his trio. He plays quiet ballads and bright standards with cool jollity and elan. Ask him to play "Nuages." Tues thru Sat, 8:30 to 12:30. Sun & Mon, Steve Weltner, on piano.

Sheraton, 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly. From 9:30 to 1:30 except Sun, Thru 12/17, Melody Stewart. 12/19-1/7, Strawberry (a trio). **The Falstaff Room:** Pianist Yvette Souviron, 6:30 to 11:30, Mon thru Fri. And from 10 to 12:30, singer Mary Small.

Sherry Netherlands, 5th Ave at 59th St (759-9020). **Le Petit Restaurant:** Pianist Cyril Haynes plays Mon & Tues and pianist Earl Rose plays pop, classical tunes, Wed thru Fri, 8 to 1 a.m.

St. Regis-Sheraton, 5th Ave & 55th (PL 3-4500). **Ole King Cole:** Ray Hartley at the piano, from 5:30 to 9, Mon thru Fri. Dining and dancing 9 p.m. to 2 a.m. nightly except Sunday.

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Ali's Alley–77 Greene St. 12/13-17, Eddie Jefferson Quartet. 12/20-24, Frank Wright Quartet. Monday nights are reserved for trumpeter Ted Daniels and Energy, his big band (226-9042).

Arthur's Tavern–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mabel Godwin at the piano Tues thru Sat, 9 to 3 a.m. (CH 2-9468).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

Axis in Soho–463 W. Bdway. 12/16, 17, Joe Gallivan, a remarkable synthesizer player rarely heard in these parts, brings in a quintet. Promises to be different (228-0882).

The Ballroom–458 W Bdway. Singer-monologist Gamble Rogers is here thru 12/17, Tues thru Thurs, 8:30 to 10:30; Fri & Sat, 9:30 & 11:30 (473-9367).

I SING FOR MY SUPPER

Sally-Jane Heit appears December 14, 15, 16, at 11:30 p.m. at **Barbarann,** the theatrical supper club at 349 West 46th Street. She is accompanied at the piano by Eric Diamond, and you can phone 541-6150 for reservations.

Barbara's–78 W 3rd St. Japan's top trumpet star, Teramusa Hino, and quartet, here 12/16, 17, the Danny Mixon Quartet. 12/23, 24, 30, 31, Harry Whitaker (piano) and "Body, Mind, and Spirit" (473-9326).

Bar None–167 E 33rd. Dardenelle, a feather-fingered pianist and engaging singer, seems to have established a permanent residency in this restaurant (684-3223).

Beefsteak Charlie's–12th St & Fifth. 12/14-17, Alex Foster, a promising young alto saxophonist who has played with Jack DeJohnette's group, fronts his own Quartet. (675-4720).

Bondini's–62 W 9th. A Mediterranean dining grotto, with singer-guitarist-stroller Vittorio Impigliá who serenades in five languages, from 7 p.m. on (777-0670).

Bradley's–7 University Pl. Jimmy Rowles whose voice is sandpaper and piano silk is here thru 12/17 (228-6440).

Christy's Skylite Gardens–64 W 11th. Charming restaurant filled with plants, and music nightly (673-5720).

The Cookery–University Pl at 8th St. Yet another unusual bill of fare: Odetta, a charter member of the New York folkie scene in the '60s, is singing a repertoire of blues with pianist Sammy Price, thru 12/28. Sundays, Rose Murphy, the big lady with the tiny voice, sings from 8 p.m. to 1 a.m. accompanied by Morris Edwards on bass (OR 4-4450).

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Our 4th annual love letter to New Yorkers:

What a great year it's been!
One of our most exciting events was The Four Seasons Foursome, a quartet of four dinners created for each of the four seasons by the two-of-us with the incomparable inventiveness of our wonderful Chefs.
We invited California to send us its new vintages, again in barrels. And 14 of the best vintners cheerfully participated in our second annual history-making barrel tasting dinner.
Once again we invited a three-star Chef into our kitchen. For three weeks Alain Chapel shared with us the marvels created by him in his legendary Relais near Lyons.
Our just-finished Third Champagne Festival provided New York with a matchless dining experience.
You wanted dinner in the Bar Room, so the Bar Room for dinner it is! Of course it still remains a favorite spot for lunch.
With reservations a must.
Our Pre-theatre and After-theatre Dinners are as popular as ever.
The two-of-us wish you a happy and prosperous New Year!

Tom Margittai
Tom Margittai
Paul Kovi
Paul Kovi

THE FOUR SEASONS
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Crawdaddy–45th St & Vanderbilt Ave. A genuine New Orleans restaurant, with the singing pianist Frankie Dash, and his trio entertaining Mon thru Fri, 6:30 thru 11:30 (889-8331).

Daly's Daffodil–59th St & First. Pianist-arranger-composer Ellis Larkins plays Tues thru Sat from 9 p.m. until forever. Sundays, 7:30-10:30 p.m. Daphne Hellman, harpist, with guitarist Ed Berg & bassist Tomka (688-0018).

David Copperfield Pub–38th & Lexington. It's a Dickens of a place, English food. Len Metcalfe plays every night but Mondays from 9 until 3 a.m. (684-8227).

David's Harp–131 W 3rd St. Singer-guitarist Shlomo Haviv has returned to this Israeli hotspot. He performs every night but Monday from 9 (982-0328).

Eddie Condon's–144 W 54th. Red Balaban and his Cats. 12/13, trupmeter Pee Wee Erwin. 12/18, the Warren Vaché Quintet (265-8277).

Great Aunt Fanny's–340 W 46th. A cozy, reasonable theater-district restaurant, with singer-pianist Gladys Easter entertaining Wed thru Sat, from 9:30 Tuesdays, Fay Reed entertains (765-7374).

Greenstreets–566 Seventh Avenue. A Times Square area restaurant with continuous jazz from 9 to 1 a.m. Thurs thru Sat. (354-0239).

Gregory's–First Ave at 63rd. Mon & Tues, Al Haig, a tough-minded tender-touch lyric pianist, who swings like an April breeze, is at the center of a trio that includes the fleet master bop guitarist, Chuck Wayne, and an iron-toned basist, Jamil Nasser. 10 p.m. to 3 a.m. Wed thru Sat, 10 p.m. to 3 a.m., Hod O'Brien Trio, with guitarist Joe Puma. Mon thru Sat, 7 to 10, Gene Roland Trio (371-2220).

Jacques'–210 E 58th. Hungarian cuisine here, and composer-pianist Jorge Rios plays nightly from 5 to 9 p.m. followed by pianists Lynn Richards and Marc Marique for the late night crowd (PL 3-5513).

Jimmy Ryan's–154 W 54th. Roy Eldridge is a monument to the jazz spirit, and to miss seeing him at work is to deny yourself the pleasure of witnessing one of the few enduring giants. He has a fine rhythm section and if nothing grabs you during one set, stay for another, and then a third; there's always one moment during the evening when he challenges himself and plays a trumpet solo that will warm your head for days. His group includes clarinetist Joe Muranyi and trombonist Bobby Pratt. On Mondays and Sundays, Max Kaminsky, no slouch either, leads the band (664-9700).

Larson's–1160 Third Ave. Brooks Kerr, a gifted disciple of lyric stride piano, a natural singer, and a walking file cabinet of pop and jazz tunes no one else plays, is in deft command of a quartet (with reedman Russell Procope, bassist Aaron Bell and drummer Shelton Gary) Thursdays thru Sundays. On Tuesdays and Wednesdays he duets with Bell, an irristably authoritative musician with lovely touch and perfect time (744-2540).

Michael's Pub–211 E 55th. "A Tribute to Fats Waller," Thru 12/31, with pianist Dick Wellstood, trumpeter Herman Autrey, drummer Tommy Benford, bassist Milt Hinton, saxist Babe Clark, and Marty Grosz on banjo and guitar. From 9:15 p.m. Closed Sundays (PL 8-2272).

Monsignore II–61 E 55th. Plush place with a great chef, and strolling guitarist-singer Bravo Riccardo entertaining Mon thru Sat from 6:30 (EL 5-2070).

Oliver's–141 E 57th. English-type restaurant, with piano music from 2 p.m. thru closing. Pianist Steve Marks, Mon thru Fri thru 11 p.m. Singer-pianist Danny Deaver, Mon, Wed, Fri & Sat; singer-pianist Pat Holley on Tues & Thurs (753-9180).

O'Lunney's–915 Second Ave. betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music. Mon thru Sat from 9; Sun from 7 is for bluegrass. 12/12-17, Them Fargo Brothers. 12/19, 20, Troy Ferguson, Sue Smith and the Country Gentlemen (751-5470).

Onde's–160 E 48th St. A new split-level dining room with a dance floor and lounge. The Art Syms Quartet plays. The illustrious pianist-singer Bill Russell in the lounge (752-0200).

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Ponte's–39 Desbrosses St, two blocks below Canal. Italian cuisine; every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

Ramayana–123 W 52nd. New York's only authentic Indonesian restaurant, with plenty of rijsttafel, and a show with dancers, musicians, and singers. Fri & Sat, and music for dancing (581-1170).

Red Blazer Too–1576 Third Ave, nr 88th. Wed, the Original Traditional Jazz Band. Thurs, the Sol Yaged Quartet; Fridays, Betty Comora, with John Bucher's Speakeasy Jazz Babies (876-0440).

Reno Sweeney–126 W 13th. 12/13-18, Tues thru Sun, 9 & midnight, Cathy Chamberlain and her rag 'n' roll revue, with ragtime, blues, and 50s bop. 12/19-24, Morgana King, jazz singer. Wed thru Sat, from 12/21, singer Blossom Dearie, 6 p.m. to 7:30 (691-0900).

Sacred Cow–228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

Storyville–41 E 58th. 12/15-31, tenor saxist Illinois Jacquet. Monday nights, from 9 to 1, David Chesky's 15-piece band (744-1640).

Stryker's–103 W 86. Mon, Dave Matthews Big Band. Tues, Joao Palma sextet. Wed, Nightflyte (874-8754).

Tavern on the Green–(in Central Park—Just tell the cabbie, he'll take you)—Elm Bar: Pianist-singer Ronny Whyte performs Wednesday thru Sundays from 9 p.m. to 1 a.m. (873-3200).

Village Gate–160 Bleecker. 12/16, 17, 20, singer Elly Stone (GR 5-5120).

Village Vanguard–178 7th Ave So. Dexter Gordon is always unreservedly recommended, and never more so than in a good club, with a fine rhythm section. Such is the case here 12/13-12/18. 12/19, the Thad Jones & Mel Lewis Big Band. Showtimes 10 & midnight (AL 5-4037).

SPECIAL EVENTS, CONCERTS, OPERA, SPORTS
EDITED BY GERARD KAVANAGH

Special Events

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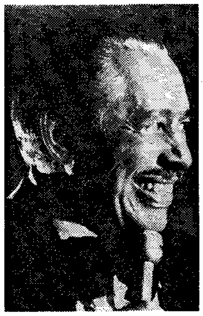


The 1977 Grammy Award winning *Bubbling Brown Sugar*, starring **Cab Calloway** (left) and Vivian Reed, is enjoying a three-week engagement at the Westbury Music Fair. The schedule of performances is as follows: Tuesdays thru Fridays at 8:30, Saturdays at 7 & 10:30, and Sundays at 7:30. Thru December 31 (516-333-0533).

Joseph and the Amazing Technicolor Dreamcoat, BAM Opera House, 12/13-16 at 7, 12/17 at 2 & 8, 12/18 at 2 & 6, 12/20 at 7.

Holiday Crafts Fair, Ferris Booth Hall in Columbia University, Bdwy at 115th St. (826-0400), 12/16-18 from noon to 8.

Beatlemania, Winter Garden Theater, 1634 Broadway (245-4878); Tues-Fri at 8, Sat at 7 & 10, Sun at 3 & 7:30.

Mummenschanz, Bijou Theater, Bdwy at 45th St. (221-8500). Tues-Fri at 8, Sat at 2 & 8, Sun at 3.

Christmas Rappings, Judson Memorial Church, 55 Washington Sq. South, 12/15-21 at 8.

Rex Magnifico, Lamb's, 130 W 44th St. (575-0300), Daily at 12:30, 2:30, 6 & 8. Thru 12/31.

Concerts

Tuesday, December 13

Philadelphia Orchestra, Carnegie Hall, at 8.
New York Philharmonic, Avery Fisher Hall, at 7:30.
Saint Thomas Choir, St. Thomas Church, Fifth Ave. at 53rd St., at 7:30.
Juilliard Student Concert, Alice Tully Hall, at 8:30.
Quadro Barocco, 92nd St. Y, at 7:30.
Anna Bartos & James Baird, *Fraunces Tavern* Museum, at 5:30.
Nina Canal & Robert Appleton, The Kitchen, at 8:30.
American String Quartet, Mannes College of Music, at 8.
West Side Madrigalists, First Presbyterian Church, 50 Pintard Ave., New Rochelle (787-0517), at 2.
New York Consort of Viols, 92nd St. Y, at 9.
National Orchestral Association, Church of St. Paul the Apostle, Columbus Ave. at 60th St., at 8.

Wednesday, December 14

Juilliard Student Concert, Alice Tully Hall, at 1.
Rudolf Serkin, Carnegie Hall, at 8.
Ronald Fishbaugh, NYU Loeb Center, 566 LaGuardia Pl. (598-3491), at 8.
Brooklyn Boys Chorus, Trinity Church, Bdwy at Wall St. (269-0320), at 12:30.
Stuttgart Trio, Carnegie Hall, at 8.
Apple Hill Chamber Players, *Alice Tully Hall, at 8.*
Brooklyn College Jazz Ensemble, Brooklyn College Whitman Hall, at 8.
Choral Noontime, St. Thomas Church, Fifth Ave. at 53rd St., at 12:10.

Thursday, December 15

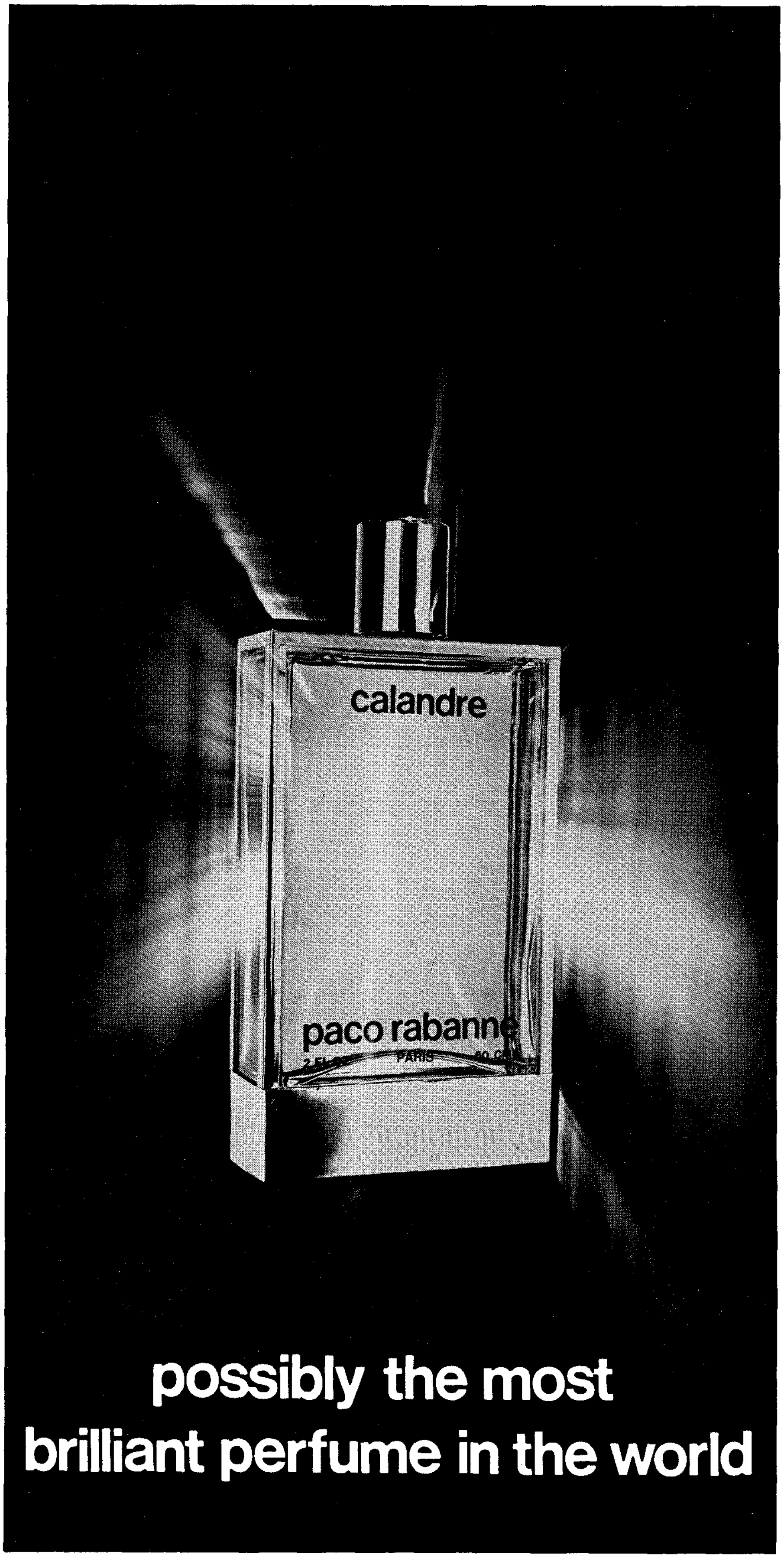
IS SAX NECESSARY?

On Thursday, December 15 at 8 in NYU's Loeb Center (566 LaGuardia Place), fellow musicians will honor tenor saxophonist **Al Cohn** (left), best known for his contributions to the big bands of Artie Shaw and Woody Herman. Paying *tribute at the concert* will be Zoot Sims, Milt Hinton, Jimmy Raney, Barry Harris, and others (598-3757).

Speculum Musicae, Alice Tully Hall, at 8.
Brandenberg Concerti, 92nd St. Y, at 8.
New York Philharmonic, Avery Fisher Hall, at 8:30.
Rosalyn Tureck, Metropolitan Museum, at 8.
Michael Rudiakov, *Carnegie Recital Hall, at 8.*
Aviva Players, First Women's Bank, 111 E 57th St. (362-2277), at 5:30.
Manhattan Brass Ensemble, Manhattan School of Music, Bdwy at 122nd St. (749-2802), at 8.
Village Singers, Renwich Row, 10th St. between Fifth & Sixth Aves. (228-9533), at 8.

Friday, December 16

New York Philharmonic, Avery Fisher Hall, at 8:30.
Beaux Arts Trio, Metropolitan Museum, at 8.
Manhattan Repertory Orchestra, Manhattan School of Music, at 8.
David Eyges Quartet, NYU Loeb Center, at 8:30.
Juilliard Student Concert, Alice Tully Hall, at 8:30.
Charles Austin/Joe Gallivan & Friends, Axis in SoHo, 463 W Bdwy (228-0882), at 9:30 & 11:30.
Concert Social, Ukrainian Institute, 2 E 79th St. (749-5464), at 8:30.
Christmas in Chelsea, *St. Peter's Church, 346 W* 20th St. (929-2390), at 7:30.
Rip Keller, CUNY Graduate Center, 33 W 42nd St. (790-4331), at 8.
Jon Gibson, The Kitchen, at 8:30.
Dewey Redman Quartet, Carnegie Recital Hall, at 8.
Harmonia Mundi Chamber Orchestra, Brooklyn Music School, 126 Felix St., at 8.
Mitchell Korn Ensemble, Ward-Nasse Gallery, 131 Prince St. (925-6951), at 8.
New York Choral Society, *Carnegie Hall, at 8.*



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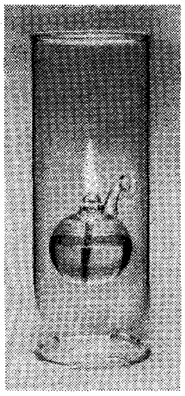
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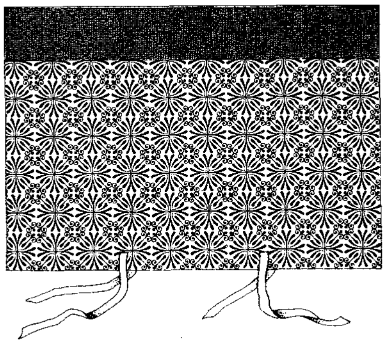

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Operatic Favorites, Cooper Union Forum, Third Ave. at 7th St. (254-6300), at 8.

Saturday, December 17

CHRISTMAS PAST

The **New York Renaissance Band** will present "An English Renaissance Christmas" at Alice Tully Hall on Saturday, December 17 at 8. The program will consist of carols, consort songs, and instrumental and dance music from the sixteenth century, performed with more than 50 authentic period instruments (362-1911).

New York Philharmonic, Avery Fisher Hall, at 8:30.
Brandenberg Concerti, 92nd St. Y, at 8.
Carol Wincenc, Metropolitan Museum, at 2:30.
Mitchell Korn Ensemble, Ward-Nasse Gallery, at 8.
Charles Austin/Joe Gallivan & Friends, Axis in SoHo, at 9:30 & 11:30.
St. Cecilia Chorus & Orchestra, Carnegie Hall, at 8.
Jon Gibson, The Kitchen, at 8:30.
New York Renaissance Band, Alice Tully Hall, at 8.
Park Slope Oratorio Choir, St. John/St. Matthew Church, 415 7th St., Bklyn (768-0772), at 8:15.
Canticum Novum Singers, Carnegie Recital Hall, at 8:30.
Queens Symphony Orchestra, Queens College Colden Center (268-3440), at 8:30.
Beaux Arts Trio, BAM Lepercq Space, at 8:30.
Tashi, Washington Irving High School, 16th St. at Irving Pl. (586-4680), at 8.

Sunday, December 18

Symphony of the New World, Carnegie Hall, at 3.
Chamber Music Society of Lincoln Center, Alice Tully Hall, at 5.
Cleveland Quartet, Hunter College Assembly Hall, 69th St. between Park & Lexington (421-8900), at 3.
Music From Trinidad, Town Hall, at 7.
Beaux Arts Trio, BAM Lepercq Space, at 2.
Queens Symphony Orchestra, Queens College Colden Center, at 3.
New Jersey Music Education Council Concert, Carnegie Recital Hall, at 1:30 & 4:30.
Zara Nelsova & Artur Balsam, 92nd St. Y, at 3.
Masterwork Chorus & Orchestra, Avery Fisher Hall, at 2.
Park Slope Oratorio Choir, St. John/St. Matthew Church, 415 7th St., Bklyn (768-0772), Bklyn, at 3:30.
Music Social, New York Society for Ethical Culture, 2 W 64th St. (666-8020), at 2.
New World Consort, Christ & St. Stephen's Church, 120 W 69th St. (874-1371), at 3.
Student Recital, Carnegie Recital Hall, at 8:30.
Claudia Lindsey, Alice Tully Hall, at 8.
Harmonia Mundi Chamber Orchestra, The Community Church, 40 E 35th St., at 3.
Vocal Chamber Music, St. Peter's Church, 346 W 20th St., at 4.
Christmas Music, Central Presbyterian Church, Park Ave. at 64th St. (787-0517), at 11 a.m.
Pageant of the Holy Trinity, St. Bartholomew's Church, Park Ave. at 51st St. (751-1616), at 4.
Brooklyn College Chorus & Orchestra, Brooklyn College Whitman Hall, at 3.
New York Citichoir, Trinity Church, 422 W 57th St., at 4.
Penny Prince, New-York Historical Society, at 2:30.
Festival of Carols & Lessons, Corpus Christi Church, 121st St. bet. Bdwy & Amsterdam, at 3.
National Chorale, Hofstra University, Hempstead (516-560-3283), at 7:30.
Festival of Lessons & Carols, St. Thomas Church, Fifth Ave. at 53rd St., at 11 & 4.
Katherine Hay, Federal Hall, 26 Wall St., at 2.
Bronx Community & College Choir, Bronx Community College, University Ave. at W 181st St. (367-7300), at 3.
New York Sinfonia Orchestra, Ward-Nasse Gallery, at 4:30.
Grace Church Community Chorus, Grace Church, Bdwy at 10th St., at 4:30.
Christmas Music, Holy Trinity Church, CPW at 65th St., at 4:30.
Dexter Gordon Quartet, Church of the Heavenly Rest, Fifth Ave. at 90th St., at 5.

Monday, December 19

Community Holiday Festival, Alice Tully Hall, at 11 a.m.
St. Thomas Church Boys' Choir, Metropolitan Museum, at 3.
Ray Charles & Milt Jackson, Avery Fisher Hall, at 7:30.
BOC Trio, Greenwich House Music School, 46 Barrow St. (242-4770), at 8.
Orpheus Chamber Ensemble, Metropolitan Museum, at 5:30.
American Brass Quintet, Carnegie Recital Hall, at 8.
Grant Johannessen, Alice Tully Hall, at 8.
Musica Sacra Chorus, Metropolitan Museum, at 8.

Tuesday, December 20

New York Philharmonic, Avery Fisher Hall, at 8:30.
Early Music, 92nd St. Y, at 7:30.
Oratorio Society of New York, Carnegie Hall, at 8.
Community Holiday Festival, Alice Tully Hall, at 11 a.m.
Michael McCraw, Carnegie Recital Hall, at 8.
Chamber Music Society of Lincoln Center, Alice Tully Hall, at 7:30.
Aulos Ensemble, 92nd St. Y, at 9.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).
Brooklyn College, Whitman Hall & Gershwin Theater, Campus Rd & Hillel Pl (859-1180).
Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).
City Center, 131 W 55th (246-8989).
Jazz Museum, 236 W 54th (765-2150).
The Kitchen, 484 Broome St. (925-3615).
Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).
Madison Square Garden, Seventh Ave at 33rd (563-8000).
Mannes College of Music, 157 E 74th St. (737-0700).
Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).
92nd St. Y, at Lexington Ave. (427-6000).
Radio City Music Hall, 1260 Sixth Ave. (246-4600).
Town Hall, 123 W 43rd (582-4536).
Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Opera

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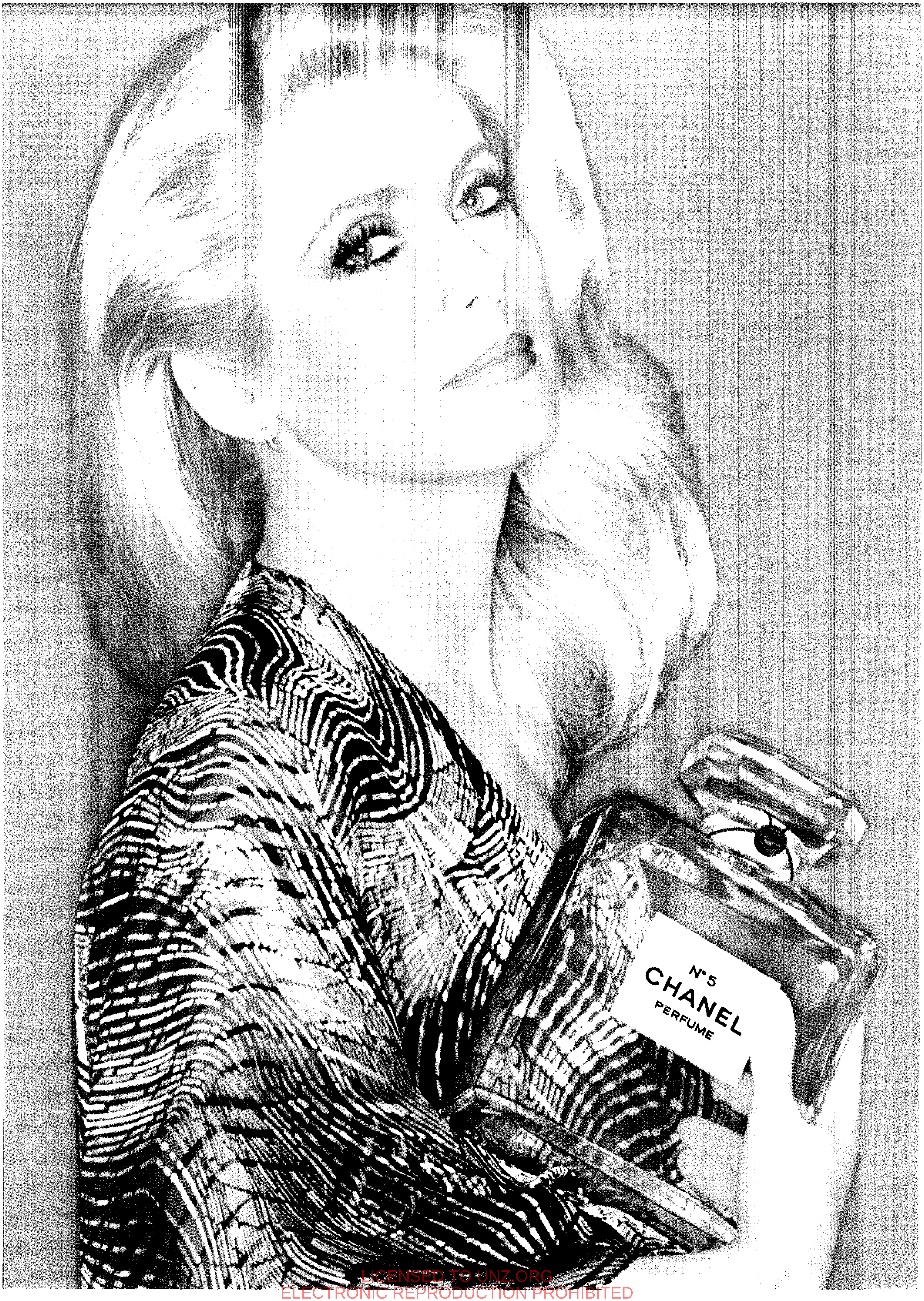
ALL I GOT IS TROUBLES

Renata Scotto is Cio-Cio-San in the Metropolitan Opera's production of *Madama Butterfly,* which is being presented this week on Tuesday at 8 and on Saturday at 2. If you can't attend, stay at home on Saturday and listen to the broadcast over WQXR (96.3 FM). The cast also includes Shirley Love and Veriano Luchetti. Giuseppe Patané conducts (580-9830).

Tues, 12/13 at 8: **Madama Butterfly** with Scotto, Love, Luchetti, Edwards. Conductor: Patané; director: Aoyama; designers: Nagasaka, Elson & Lee.
Wed, 12/14 at 8: **Der Rosenkavalier** with Jones, Grist, Minton, Rintzler, Shicoff, Hammond-Stroud.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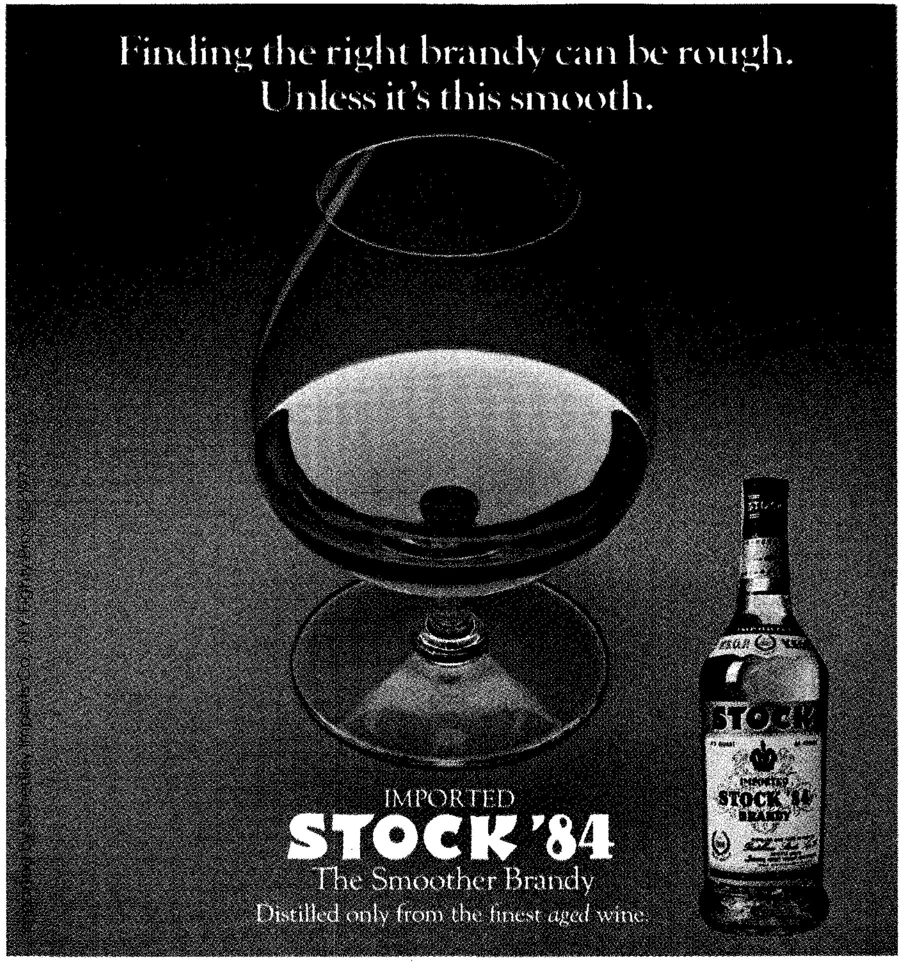

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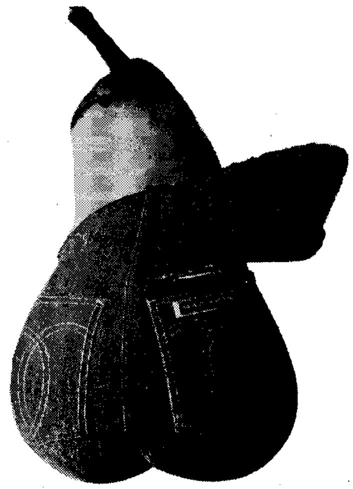

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Conductor: Hager; director: Merrill; designer: O'-Hearn. Thurs, 12/15 at 8: **La Bohème** with Scotto, Mitchell, Luchetti, Wixell. Conductor: Conlon; director: Melano; designer: Pizzi. Fri, 12/16 at 8: **La Traviata** with Chiara, Quilico, Kraft, Carpenter. Conductor: Woitach; director: Lunt; designer: Beaton. Sat, 12/17 at 2: **Madama Butterfly** (Same cast as 12/13). Sat, 12/17 at 8: **Der Rosenkavalier** (Same cast as 12/14). Mon, 12/19 at 8: **La Bohème** (Same cast as 12/15). Tues, 12/20 at 8: **Der Rosenkavalier** (Same cast as 12/14).

OTHER

Amato Opera, 319 Bowery (228-8200). *La Bohème* 12/16-17 at 7:30.
Light Opera of Manhattan, 334 E 74th St. (535-6310). *Iolanthe,* 12/14 at 2 & 8:30, 12/15-16 at 8:30, 12/17 at 4 & 8:30, 12/18 at 4.

Dance

NEW YORK CITY BALLET
NEW YORK STATE THEATER

The Nutcracker: 12/13-15 at 6, 12/16 at 8, 12/17 at 2 & 8, 12/18 at 1 & 5, 12/19-20 at 6.

ALVIN AILEY AMERICAN DANCE THEATER
CITY CENTER

Tues, 12/13 at 8: *Three Black Kings; Hobo Sapiens; Masekela Langage; Caravan.* Wed, 12/14 at 8: *Streams; Cry; Rainbow 'Round My Shoulder; Revelations.* Thurs, 12/15 at 8: *The Lark Ascending; Facets; The Road of the Phoebe Snow; Journey; Night Creature.* Fri, 12/16 at 8: *Choral Dances; Masekela Langage; Revelations.* Sat, 12/17 at 2: *Gazelle; Facets; Crossword; Revelations.* Sat, 12/17 at 8: *The Lark Ascending; The Time Before, the Time After, After the Time Before; The Road of the Phoebe Snow; Love Songs; Night Creature.* Sun, 12/18 at 2: *Streams; Rainbow 'Round My Shoulder; Portrait of Billie; Revelations.* Sun, 12/18 at 7:30: *Choral Dances; Cry; Suite Otis; Revelations.*

OTHER

Jude Bartlett & Dancers, American Theater Lab, 219 W 19th St. (924-0077), 12/15-17 at 8, 12/18 at 3.
Susan Creitz/Anne Marie Ridgway, Open Eye, 316 E 88th (534-6909), 12/16-17 at 8, 12/18 at 7.
Kathy Duncan, Larry Richardson's Dance Gallery, 242 E 14th St. (685-5972), 12/16-18 at 8.
Ibrahim Farrah Near East Dance Group, Town Hall, 12/14 at 5:45.
Le Groupe de la Place Royale, Roundabout Theater, 333 W 23rd St. (924-7160), 12/14-17 at 8.
Marilyn Klaus Stray Cat, Merce Cunningham Studio, 463 West St. (924-0077), 12/14-16 & 18 at 9, 12/17 at 7:30 & 10.
Long Island Ballet Theater, Queens Museum (592-2405), 12/18 at 2.
Oriental & Mid-Eastern Dance, Loretto Playhouse, 20 Bleecker St. (765-8375), 12/16-17 at 8.
Laura Powell Dance Co., Open Eye, 316 E 88th St. (534-6909), 12/20-21 at 8:30.
Theater Dance Collection, BAM Playhouse, 12/15 at 7:30, 12/16-17 at 8, 12/18 at 2.

Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.
Asterisk denotes shows of special distinction.
Art listing edited by Holly Pinto.

SOLOS

57th STREET

***Karel Appel**–New sculpture and graphics of the flying fish, thru 1/7. Heidenberg, 50 W 57th (586-3808).
***Balthus**–Matisse, 41 E 57th (EL 5-6269). Figures, including an early erotic tableaux and recent Japanese women peering enigmatically into mirrors; also, nudes and landscapes, thru 12/15.
Stanley Boxer–Polished marble sculpture, thru 1/5. deNagy, 29 W 57th (421-3780).

Solomon Ethe–Ethereal recent paintings, thru 1/7. Pearl, 29 W 57th (838-6310).

***Monir Farman-Farmaian**–Geometric abstractions in mirror mosaics that combine Iranian folk traditions of glass painting and modern constructivist fantasy, thru 12/23. Rene, 6 W 57th (765-1330).

Ellie Fernald–Ceramic sculpture, thru 12/31. Portnoy, 56 W 57th (757-0461).

Daniel Joshua Goldstein–Recent woodcuts, thru 12/15. Getler/Pall, 50 W 57th (581-2724).

***Hans Hofmann/Kenneth Noland**–Black and white brush and pen and ink drawings/Geometrically shaped canvases of painted fields and bands of color, thru 1/11. Emmerich, 41 E 57th (PL2-0124).

Peter Homitzky–New Jersey shorelines, industry and countryside, thru 12/22. Alonzo, 30 W 57th (586-2500).

***Jasper Johns**–Screen prints, thru 1/7. Alexander, 20 W 57th (757-3721).

***George Kuehn**–Sculpture, thru 12/15. Sachs, 29 W 57th (421-8686).

***James McGareell**–Figures in interiors, plus linear and tonal preparatory drawings, thru 1/5. Frumkin, 50 W 57th (757-6655).

***Alberto Magnani**–Realist everyday objects, thru 12/30. Jasper, 42 E 57th (751-8230). Mon-Sat 10-5:30.

***René Magritte**–35 surrealist paintings/8 studies for the Casino at Knokke-Le Zoute, Belgium, thru 12/31. Janis, 6 W 57th (586-0110)/Metropolitan Museum of Art.

***Louise Nevelson**–Recent black wood sculptures, plus a dark cavernous garden of reliefs suspended over mirrors, thru 1/7/White painted wood and gold-leafed altar piece, from 12/13. Pace, 32 E 57th (HA1-3292)/St. Peter's Church, 619 Lex Ave (935-2200).

William Palmer–Semi-realist landscapes, thru 12/24. Midtown, 11 E 57th (PL8-1900).

Branko Paradis–Yugoslav primitives, thru 1/7. Hammer, 51 E 57th (644-4400).

***Ludwig Sander**–Charcoal drawings, 1933 to 1959, of Positano; Colorado landscapes and abstract interiors; works by Arman, Johns, Noland, Rosenquist, others, thru 1/5. Esman, 29 W 57th (421-9490).

Nicola Simbari–The circus, thru 12/31. Findlay, 17 E 57th (421-5390).

Stephen S'Soreff–Large drawings on canvas-backed paper, thru 1/3. Markel, 50 W 57th (581-1909).

***Sultan/Rufino Tamayo**–Realist old American homes, thru 12/20/Recent symbolist figures and still lifes, thru 12/30. Marlborough, 40 W 57th (541-4900).

Bernardino Toppi–Frescoes on canvas, thru 12/31. Eric, 61 E 57th (371-9270). Mon-Fri 9:30-5:30, Sat 10-5.

Robert Wilson–Furniture, thru 12/24. Multiples, 38 E 57th (755-3520).

Richard Yarde–Recent watercolors, thru 12/29. Long, 7 W 57th (PL2-6244).

MADISON AVE & VICINITY

William Accorsi–Clocks, thru 12/15. Julie, 687 Mad Ave (688-2345).

Raymond Barbata–Façades in wall hangings, thru 12/17. Gallery 84, 1046 Mad at 80th (628-4920). Tues-Sat 12-5.

Jose Francisco Bellorin–Still lifes, fish, fruit, plant monotypes, thru 1/30. Galeria Venezuela, 7 E 51st (826-1660). Mon-Fri 9-4.

Peter Berg–An installation of objects, thru 1/6. Urdang, 23 E 74th (BU8-7004).

Allen Blagden–Watercolors, thru 12/17. Rehn, 655 Mad Ave (PL3-4694).

Marc Chagall–30 posters, thru 12/31. Rolly-Michaux, 943 Mad Ave (535-1460).

Richard De Menocal–Recent paintings, thru 12/23. Bodley, 1063 Mad Ave (AG9-2155).

***R. Buckminster Fuller**–Drawings from 1927 to 1977, thru 12/31. Feldman, 33 E 74th (249-4050). Mon-Sat 10-5:30.

***Charles Garnier**–Architectural studies for the Paris Opera, thru 1/14. Spaced, 165 W 72nd (787-6350).

Maurice Ghiglion-Green–Naive works, thru 12/17. Wiener, 963 Mad Ave (249-2100).

***Milton Glaser**–Posters that have made a style for the last decade, thru 12/15. Poster Originals Ltd., 16 E 78th (861-0422)

R.C. Gorman–Paintings by this American Indian, thru 1/1. Clay, 1162 Mad (861-4372). Mon-Sat 10-6.

Samuel Halpert(1884-1930)/**Robert M. Kulicke**–Paintings/Recent pastels, thru 12/29. Davis, & Long, 746 Mad Ave (861-2811).

Whitney Hansen–Works, thru 12/30. Bartholet, 55 E 76th (BU8-4642).

Joanna Krasner/Paul Smith–Drawings and oils/Hand-painted porcelain pieces, thru 12/23. Krasner, 1043 Mad Ave (RE4-6110).

John Lewis–Moonscapes in glass, thru 12/19. Contemporary Art Glass, 806 Mad Ave (879-4655).

***Roy Lichtenstein**–New paintings, thru 12/31. Blum Helman, 13 E 75th (249-5350).

***Loren Madsen**–Sculpture, thru 12/31. McKee, 140 E 63rd (688-5951).

***Boris Margo**–Romantic landscapes and space-fantasies of the 30s and 40s, thru 1/7. Knowlton, 19 E 71st (794-9700).

Joan Mitchell–Abstract landscapes, thru 1/14. Fourcade, 36 E 75th (535-3980).

Enid Munroe–Paintings, thru 12/24. FAR, 22 E 80th (734-7287).

Maria-Luisa Pacheco–Mixed-media, heavy imposto abstractions on canvas, thru 12/17. Ault, 25 E 77th (861-2317).

Richard Piccolo–Paintings and drawings, thru 1/7. Schoelkopf, 825 Mad Ave (TR9-4639).

***Cornelis Ruhtenberg**–Acrylics of the human figure in solitude, thru 12/16. Forum, 1018 Mad Ave (LE5-6080).

***Anne Ryan**(1889-1954)–Color woodcuts from the 40s, thru 12/31. Kraushaar, 1055 Mad at 80th (535-9888).

***Oliver Smith**–52 theatrical designs, thru 12/31. Touchstone, 118 E 64th (826-6111).

***Sandy Walker**–American landscapes, thru 12/17. Borgenicht, 1018 Mad Ave (LE5-8040).

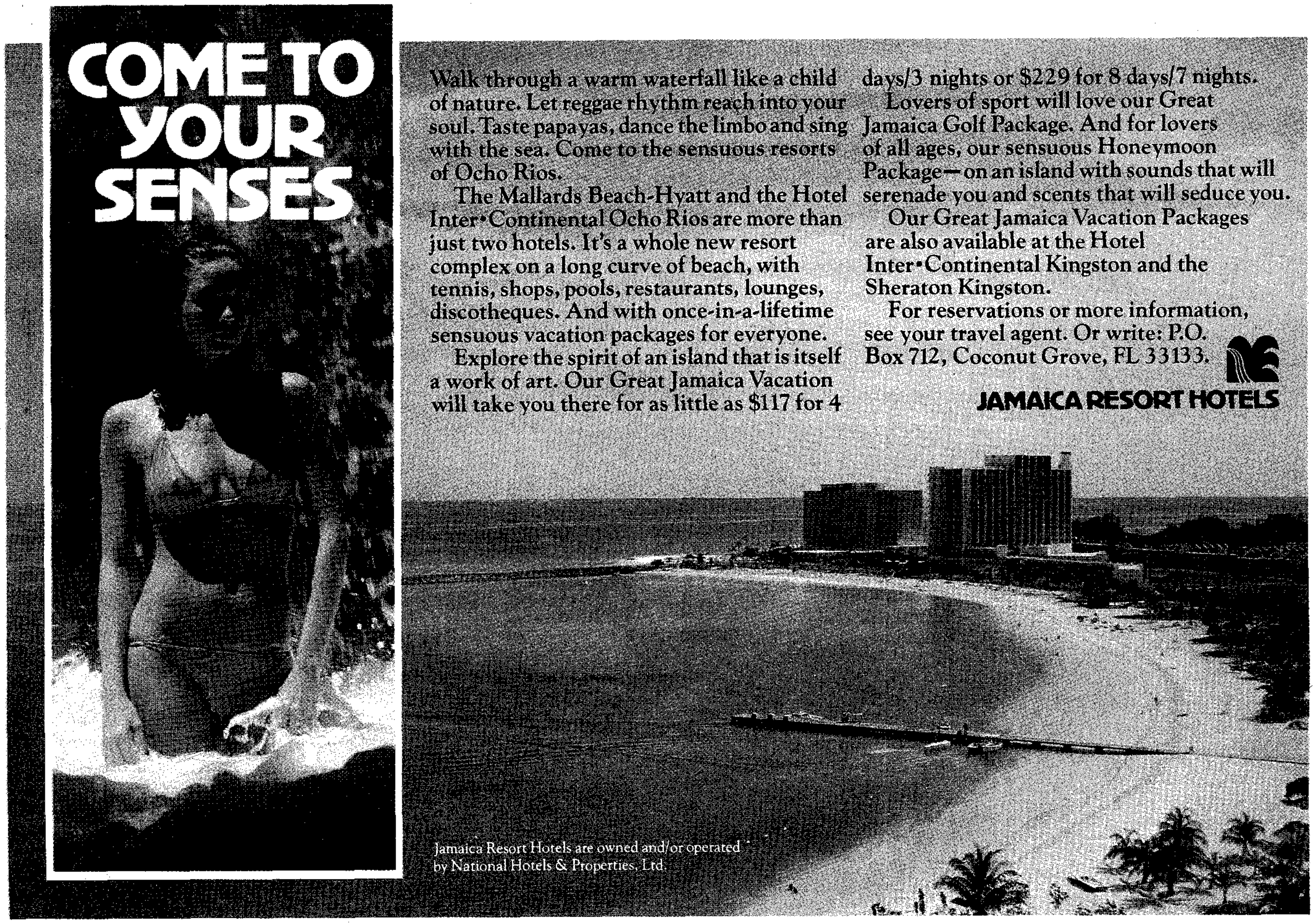
***Andy Warhol**–Portraits of great world athletes, thru 1/7. Kerr, 49 E 82nd (628-1340). Mon-Sat 10-5.

SoHo

Jo-Ann Acey–Abstractions on paper, thru 12/26. Alnico, 123 Prince (288-6586). Tues-Sun 12-5.

Maude Boltz–Works, thru 1/11. A.I.R., 97 Wooster (966-0799).

***Fritz Bultman/Jon Schueler**–Figurative drawings/Light and space in NYC, thru 12/17. Landmark, 469 Broome (966-1173).



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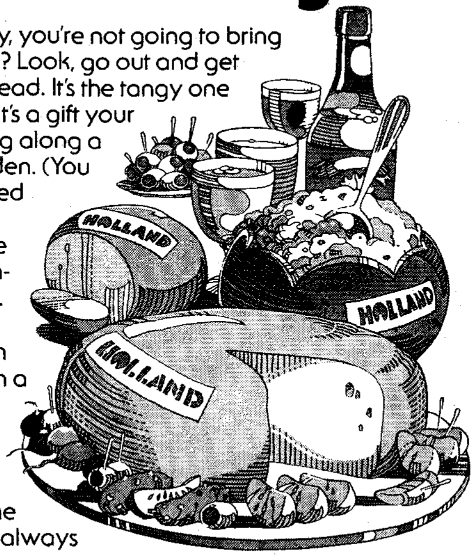
For the next dinner party, you're not going to bring another bottle of wine, are you? Look, go out and get a nice, round Edam cheese instead. It's the tangy one with the red wax coating. And it's a gift your hostess can appreciate. Or bring along a mellow Gouda, or a spicy Leyden. (You can tell it's the original if it's signed "HOLLAND Imported Cheese.")

Or listen, suppose you're giving the party. You can do fantastic things with Dutch cheeses. You can slice 'em and scoop 'em out for dips. You can cut 'em into little cubes, and stick 'em on a toothpick with chunks of pineapple, ham, apple, or grapes. You can even, come to think of it, serve 'em on a cracker to go with cocktails. (Or even with one of those wines that somebody always brings.)

HOLLAND
IMPORTED CHEESE



John Chamberlain–Sculpture from the last year, thru 12/22. Friedrich, 393 W Bdwy (473-8072). Tues-Sat 12-6.

Jeff Hoone/George Miller/Lucio Pozzi–Color photos/Morocco in paint/A walk-through situation, thru 1/7. Freidus, 158 Lafayette (925-0113).

***Tom Kendall**–Abacus-type grids in constructions and a fence piece, thru 12/30. Echo, 133 Mercer (WA5-4799).

***Roy Lichtenstein**–Sculptures of intangibles, such as light or smoke, materialized in painted metal, thru 12/17. Castelli, 420 W Bdwy (431-5160).

Mevorach–Acrylic sculpture, thru 12/23. Mirage, 132 Greene (925-7045).

Roman Opalka–Black and white number series paintings and drawings, thru 12/23. Weber, 420 W Bdwy (966-6115).

Paul Pawlaczyk/Louise Stern–Precisionist works/Abstract watercolors, thru 12/15. Ward-Nasse, 131 Prince (925-6951).

Grace Graupe Pillard/Judith Solidkin–Naked nudes/Cartouche lithos, thru 12/31. Razor, 464 W Bdwy (533-3427).

Giana Pisacano–Works in clay, thru 12/24. Waking Mountain, 158 Spring (925-4642).

Gail Silver–Realist everyday objects, thru 12/18. Viewing Room, 72 Wooster (431-5904).

Ted Stamm–Structural canvas pieces and architectonic drawings, thru 12/23. Bromm, 90 W Bdwy (732-6196). Tues-Sat 1-6.

Daniel Teis–Abstract expressions of calm and stress, 12/20-1/8. Viewing Room, 72 Wooster (431-5904).

Oscar Trugler–The figure in geometric planes of space, thru 12/18. Eno, 101 Wooster (226-5342). Tues-Sat 12-6.

***Merrill Wagner**–Crayon and cloth tape on plexiglass, thru 12/17. 55 Mercer (226-8513).

Robert Wilson–New work, thru 1/5. Cooper, 155 Wooster (677-4390).

OTHER

Pamela Berkeley–The windowsill and NYC, plus Maine landscapes, thru 12/17. Einstein, 243 E 82nd (628-8782).

Evelyn Lopez De Guzman/Erma Martin Yost–Shaped canvases, plus large line drawings on plastic/Abstract landscapes, thru 12/18. Noho, 542 LaGuardia Pl (473-9619). Tues-Sun 1-6.

***Mies van der Rohe**–A graphic explanation of the Seagram Plaza, his only building in NYC, thru 2/1. Seagram Building (4th fl), 375 Park Ave (572-1168). Mon-Fri 10-4.

Jack Powell–Abstract watercolors, thru 12/22. Gallery 36, 200 Park Ave (973-7000). Mon-Fri 9-5.

Jose Rodriguez–Paintings, thru 12/30. Kromex, 1 Rockefeller Pl (489-8445). Mon-Fri 10-5.

***Tony Rosenthal**–A monumental steel tubing sculpture entitled *Hammarskjold*, thru 1/31. Hammarskjold Plaza Sculpture Garden, 866 2nd Ave (861-3115).

Masako Koho Yamamoto–Japanese brush abstractions, thru 12/29. Educational Alliance, 197 E Bdwy (475-4595). Mon-Fri 10-6.

GROUP SHOWS

57th STREET

Findlay–17 E 57th (HA1-5390). Winter scenes by Dunlap, Holmes, Sebire, others, thru 12/31.

Hamilton–20 W 57th (765-5915). New works by members, 12/15-1/7.

***Kennedy**–40 W 57th (541-9600). Works by members of the Showhegan school, including Indiana, Nevelson, Shahn, Neel, others, thru 12/21.

Spectrum–30 W 57th (246-2525). Football works, including Thomas Hart Benton's *Forward Pass,* thru 1/21.

***Sumers**–50 W 57th (541-8334). Forgotten American printmakers from the first half of the 20th century, 12/13-31.

***Taylor**–30 W 57th (489-9874). Nudes and owls by Archipenko, Miro, Soyer, Rauchenberg, others, thru 1/4.

***Zarre**–41 E 57th (752-0498). Contemporary American geometric abstractionists, thru 1/7.

MADISON AVE & VICINITY

Christopher–766 Mad Ave (737-3224). Gisson, Sarsony, Shawe, others, thru 12/24.

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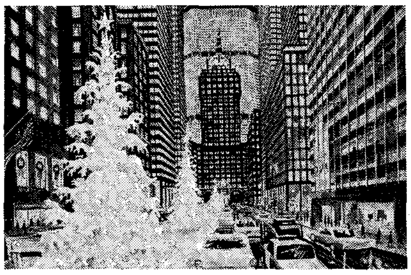
CHRISTMAS PRESENT



The **Cityana Gallery** (16 East 53rd Street) is featuring works by Tom Naegele, whose gouache and tempera paintings offer views of New York during Christmas, when the city is decked out in its holiday attire. The gallery is open Tuesdays thru Saturdays from 10 until 6. This show runs thru January 7 (752-2079).

Cucalón–145 E 72nd (472-8741). Gallery members, thru 1/30.

Deutsch–43 E 80th (861-4429). Avery, Burchfield, Gottlieb, Lawson, Nevelson, Marsh, others, thru 12/31.

Douglas–22 E 72nd (879-7392). Naive works in all media, thru 1/21.

Duhl–31 W 54th (582-4163). Ceremonial objects by Americans including prayer shawls, spice boxes, and a marriage canopy, thru 12/30.

***Graham**–1014 Mad Ave (535-5566). Contemporary British pottery by Baldwin, Lewenstein, Yeap, others, thru 12/24.

***Harlow**–1100 Mad Ave (988-4360). Wed-Sat 12-6. Fashion/watercolors and prints by Brunelleschi, Dufy, Vincent; photos by Beaton, Bourke-White, Otto; early fashion at Ascot and Longchamps, 1912-1916, thru 1/14.

***Hirschl & Adler**–21 E 70th (535-8810). American folk art from 1760 to 1900, thru 12/29.

***Ingber**–3 E 78th (744-3158). Kites by Adler, Cove, Geist, Martin, Parrino, Schanker, others, thru 1/4.

***Institute for Architecture and Urban Studies**–8 W 40th (398-9474). Original axionometric drawings of 24 houses designed by the NYC based architects Gwathmey and Siegel, 12/15-1/15.

***Laboetie**–9 E 82nd (535-4865). Recent acquisitions by Crotti, Hockney, Klee, others; collages by Kolar; costume designs by Seligmann, thru 1/31.

L'Ibis–667 Mad Ave (935-0490). Coptic textiles and amulets from Egypt, thru 3/6.

***Shepherd**–21 E 84th (UN1-4050). 19th century English watercolors and drawings modestly priced, thru 12/31.

Society of Illustrators–128 E 63rd (TE8-2560). Mon-Fri 10-5. Members, thru 12/22.

Stone–48 E 86th (YU8-6870). Blizzard, Budz, Lynch, Rosenblum, Sultz, and Zabar, thru 12/22.

***Wildenstein**–19 E 64th (TR9-0500). The artistic relations between Paris and NYC from the Neo-Classical period to Impressionism, including Boucher's *Toilet of Venus,* thru 12/17.

SoHo

Braunstein/Quay–139 Spring (925-1200). Ceramic sculpture by Brady, Breschi, Hooven, others. thru 1/14.

***Buecker & Harpsichords**–465 W Bdwy (260-3480). Fabric pieces from the 60s by Bradshaw-Smith, Christo, Mazzello, Weil, others, thru 12/24.

***Cunningham Ward**–94 Prince (966-0455). Drawings and small paintings by Bleckner, Cote, Moore, others, thru 12/23.

Double U–60 Thomas (349-7628). Tues-Sat 12-6, Sun 12-4. Contemporary drawings, thru 1/7.

***Drawing Center**–137 Greene (982-5266). Original works commissioned for postcards by Brainard, Dine, Steinberg, Ashbery, others, thru 1/7.

Erotics–117 Christopher (255-3843). Mon-Sat 1-7, Japanese erotic Shunga woodblock prints and suggestive jewels, thru 12/27.

***Sperone Westwater Fischer**–142 Greene (431-3685). Recent art from Europe, thru 1/7.

14 Sculptors–75 Thompson (966-5790). Sculpture in stone, wood, plastic, metals by members, thru 12/17.

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Green Mountain–135 Greene (674-2390). Perception and conception in figurative paintings, thru 12/31.

***OK Harris**–383 W Bdwy (431-3600). Paintings by Bechtle, wall reliefs by Brown, sculpture by Kessler and Thomas, thru 12/31.

Hubris–150 Thompson (982-1827). Aebi, Birenbaum, Monk, Nix, others, thru 12/31.

Neill–136 Greene (925-8633). Paper works by Berger, Palaia, Zago, others, thru 12/23.

2nd Floor–97 Greene (226-1518). Six expressionists, thru 1/31.

***Soho Center**–114 Prince (226-1995). Tues-Fri 12-5, Sat 11-5. Six new artist including Lewis, Rossi, Schnell, Thompkins, others, thru 12/31.

Soho 20–99 Spring (226-4167). Tues-Sat 12-6. Invitational *with Abramson, Holup, Tardi, thru 1/4.*

***Solomon**–392 W Bdwy (925-1900). 15 artists and self-representation, including Africano, Brainard, Knowles, Zucker, others, thru 1/4.

Spring Street Enamels–171 Spring (260-7643). Tues-Sun 12-6, Fri 12-9. Enameled impressions in limoges, cloisonne, champleve, other, thru 1/1.

Terrain–141 Greene (777-4426). Tues-Sat 1-6. Miniature prints, drawings, paintings, and photos, thru 1/19.

Ward-Nasse–131 Prince (925-6951). Synchronistic abstractions by Allen, land-sea-air by Damon, color grids by Goldstein, and air-brush color fields by Mueller, 12/17-1/5.

OTHER

African-American Institute–833 United Nations Pl (949-5711). Mon-Fri 9-5, Sat 11-5. Works by 20 contemporary African artists living in America, thru 1/14.

***American Academy of Arts and Letters**–Audubon Terrace, Bdwy bet 155 & 156 Sts. (286-1480). Tues-Sun 1-4. Alexander Calder/Contemporary American artists, thru 12/30.

Artworkspace–114 W 17th (691-2821). Mon-Fri 4-7, Sat & Sun 12-6. A large loft with fanciful animals by Harris, ceramic sculpture by Bursztyn, Paradise, *others, weavings by Sutta, thru 12/24.*

Associated American Artists–663 5th Ave (PL5-4211). Prints, thru 12/30.

***Center for Inter-American Relations**–680 Park Ave (249-8950). Tues-Sun 12-6. Abstract currents in Ecuadorian Art, thru 1/22.

***China Institute**–125 E 65th (744-8181). Mon-Fri 10-5, Sat 11-5, Sun 2-5. Ceramics, paintings, and calligraphy from I-Hsing, China, thru 1/29.

***Cooper Union**–Houghton, 3rd Ave at 7th (254-6300). Mon-Fri 2-7. Works by alumni, including Fischer, Glaser, Krasner, R. Soyer, others, 12/13-23.

F.I.T.–7th Ave at 27th (760-7760). Tues, Wed 10-9, Thurs-Sat 10-4. Decorative arts by faculty, thru 1/7.

Glassmasters Guild–621 6th Ave (924-2868). Stained glass by US artists, thru 12/31.

***Grey**–NYU, 33 Washington Pl (598-7603). Government art projects of the 30s by Abbott, Davis, Gorky, Neel, Pollock, others, thru 12/23.

Haitian Primitives–225 W 28th (736-0253). Metal sculpture by Seresier, Juste, others, thru 12/25.

NY Public Library–5th at 42nd (790-6551). Illustrations from children's books, including *Mother Goose* and *Alice in Wonderland,* plus the poems and letters of Marianne Moore, (1887-1972), thru 12/31.

Songwriters' Hall of Fame–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

Weyhe–794 Lex Ave (TE8-5478). Prints, drawings, watercolors, and small sculpture by Frasconi, Larez, Rizzi, others, thru 12/31.

Photography

***American Museum of Immigration**–Base of the Statue of Liberty (732-1236). Daily 9:15-5. *Italian Americans:* A pictorial essay from 1875 to 1977, thru 1/29.

***Alice Austen**(1866-1952/**Chansonetta Stanley Emmons**(1858-1937)–The World that is no more, thru 1/4. Neikrug, 224 E 68th (288-7741). Wed-Sat 1-6.

Camera Club of NY–37 E 60th (838-9710). Mon-Fri 1-6. Members, 12/22-1/16.

***Julia Margaret Cameron**–Victorian portraits of the 1860s, plus 19th century topographical studies, thru 12/24. Wolf, 30 W 57th (586-8432).

Fred Casden/Ann Mandelbaum/David Scheinbaum –The Zoo/Everyday objects/Nature studies of American landscape, thru 12/18. Midtown-Y, 344 E 14th (674-7200). Sun-Thurs 12-8, Fri til 4.

***Jack Delano/Hamish Fulton**–Photos, thru 12/24. Sonnabend, 420 W Bdwy (966-6160).

***William Eggleston/Kenneth McGowan**–Color portraits, landscapes, and encounters in the South, thru *12/17. 420 W Bdwy.*

French Institute–22 E 60th (644-1820). Mon-Thurs 11-8, Fri 11-5:30, Sat 11-1:30. Color images by De Croix, Gruere, Jourdrin, and Rovers, thru 12/17.

***Lee Friedlander/Nancy Rexroth**–Tonal urban landscapes/Gold-toned prints of Iowa, thru 12/24. Light, 724 5th Ave (582-6552).

Michael Grayson Levine/Christopher Makos–Photos, thru 1/7. Foto, 492 Broome (925-5612). Wed-Sat 1-6.

***A. David Gurewitsch**–Post White House photos of Eleanor Roosevelt, thru 12/17. Gurewitsch, 55 E 74th (RE4-7302).

***Philippe Halsman**–*Life* magazine portraits and *imaginative studies done in collaboration with Dali,* thru 1/29. Prakapas, 19 E 71st (737-6066) and Twentieth Century, 35 Christopher (242-1950).

David Hamilton–Romantic and erotic views, thru 1/23. Images, 11 E 57th (838-8640).

***Izis**–Small circus groups in and around Paris, thru 12/24. Carlton, 127 E 69th (249-9880).

K & L Gallery–222 E 44th (661-5600). Mon, Wed, Fri 1-5. Contemporary color photography, thru 12/30.

***Yousuf Karsh/Eadweard Muybridge**–Portraits of Churchill, Hemingway, O'Keeffe, others/Landscapes in the Yosemite Valley in California in 1872, plus motion studies, thru 1/7. Helios, 18 E 67th (988-5593).

***Kimmel/Cohen**–1 W 64th (799-6675). Subjective views by Bayer, Bellmer, Man Ray, Weston, others, thru 12/17.

Kodak–1133 6th Ave (262-6170). Mon 12-5, Tues-Sat 9:30-5. *The Fun and Fascination of Trains,* thru 1/7.

Joel Meyerowitz/Lou Stoumen–NY, Cape Cod and Florida in color/People and places in the 40s and 50s, thru 12/17. Witkin, 41 E 57th (355-1461).

***Rhoda Nathans**–Portraits of well-known literary, artistic, musical, and political personages, thru 12/31. Nikon House, 620 5th Ave (486-1428).

John Phillips–The surrender of the old Jewish Quarter in Jerusalem, 1948, and those sites today, thru 12/30. American-Israel Cultural Foundation, 4 E 54th (751-2700). Mon-Fri 10-4.

***Stieglitz**–34 W 13th (675-9721). Fri-Sun 1-6, Tues 7-9. Intimate black and white portraits of Minor White by Abe Frajndlich, plus others, thru 12/27.

Philip Thorneycroft Teuscher–People and locations, *thru 1/30. Motal, 18 W 45th (228-1633). Mon-Fri 9-6.*

***Doris Ulmann**(1884-1934)–Soft focus images of Appalachian craftsmen and southern blacks, thru 12/23. Pfeifer, 825 Mad Ave (737-2055).

***Zabriskie**–29 W 57th (832-9034). Sculpture seen through the photographer, including Branucusi's visions of his own work, Sheeler's studies of Zorach's wood pieces, Strand's interpretation of Lachaise, others, thru 1/14.

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Peru's Golden Treasures:* A 2,000 year period that represents the pre-Inca cultures; thru 1/15. *Azurite and Gold:* Two magnificent mineral specimens; thru 1/31. *Oh Christmas Tree:* The Museum's 25-foot high origami-decorated Christmas tree; thru 1/6.

Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4. *Images of Horror and Fantasy:* 19th and 20th century art; thru 12/30.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *The History of Fashion Photography;* thru 1/8. *Retrospective: Three Years of Inmate Art;* thru 12/26.

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *To Celebrate the Moment:* Objects that are carefully designed but serve special occasions; thru 1/31.

Fraunces Tavern Museum, 54 Pearl St. (425-1776). Mon-Fri 10-4. *Battles of the Revolution;* thru 1/31.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *Lucio Fontana 1899-1968:* A retrospective; thru 12/8. *Forty Modern Masters:* Works by Arp, Cézanne, Ernst, Klee, Picasso, and others; thru 2/1.

Hudson River Museum, 511 Warburton Ave., Yonkers. (914-963-4550). Wed-Sat 10-5, Sun 1-5. Ronald Bladen Outdoor Sculptures, thru 1/31. Americans from the Biennale de Paris, thru 12/31.

International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5, Tues til 8. *The End of the Game:* Peter Beard's 20-year African experience; thru 1/22.

Metropolitan Museum of Art, Fifth at 82nd (TR 9-5500). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Annual Baroque Christmas Tree and Creche Display;* thru 1/28. *Treasures of Early Irish Art: 1500 B.C. to 1500 A.D.;* thru 1/15. *Age of Spirituality:* Late antique and early Christian art, third to seventh century; thru 2/12. *Highlights of the Irwin Untermyer Collection:* About 400 works of English and Continental decorative arts; thru 6/78.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *Rembrandt and His Century:* Dutch drawings of the 17th century; thru 2/19.

Museum of American Folk Art, 49 W 53rd St. (581-2474). Tues-Sun 10:30-5:30. *The All-American Dog - Man's Best Friend in Folk Art:* Representations of dogs in all forms of folk art; thru 4/2.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. *Young Americans:* Works in fiber, wood, plastic, and leather; thru 12/31.

Museum of Holography, 11 Mercer St. (925-0526). Wed-Sun 12-6. Holographic movies, thru 12/31.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thurs 11-9. *Cézanne:* More than 100 paintings and watercolors focusing on the ten years preceeding Cézanne's death in 1906; thru 1/3. *Universal Pictures:* thru 1/31. *Noguchi: The Sculptor As Designer:* An exhibition of akari—light scultures/lamps; thru 1/6. *Herbert Bayer:* Photographic works; thru 1/29. *Herbert Bayer:* Photographic works; thru 1/29.

National Art Museum of Sport, Madison Square Garden Center, Penn Plaza (244-4127). Tues-Sat 10-6. Bronze sculptures by Rhoda Sherbell and oil paintings by Mervin Honig; thru 12/27.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri, Sun 1-5; Sat 10-5. *Moving in the City:* Three centuries of transportation in New York.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Christmas Treasures:* Paintings, sculptures, and decorative arts from the 14th century to the present; thru 1/8. Jewelry by Vita Jaspan, thru 1/8.

South Street Seaport Museum, 16 Fulton St. (766-9020). Daily, 11-6. *Cast Iron & Brownstone:* Paintings by Audrey Rogow; thru 12/31.

Studio Museum in Harlem, 2033 Fifth Ave. (427-5959). Wed 10-9, Tues-Fri 10-6, Sat & Sun 1-6. *African Artists in America;* thru 1/14. *The Stone Churches of Ethiopia:* Photographs by Jim Payne; thru 1/8.

Ukrainian Museum, 203 Second Ave. (228-0110). Wed, Sat & Sun 1-5; Fri 3-7. Also by appt. *Traditional Design in Ukrainian Textiles.*

Whitney Museum, Madison Ave at 75th (794-0663). Tues 11-9, Weekdays 11-6, Sun 12-6. *Jasper Johns:* A retrospective spanning 22 years; thru 1/22. *American Art-Union:* Works from 1839 to 1852 by American artists; thru 1/15. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3.

Sports

Giants, Giants Stadium, Meadowlands (201-935-8222); vs. Chicago Bears, 12/18 at 1.

Rangers, Madison Square Garden (564-4400); vs. Detroit Red Wings, 12/18 at 7:35.

Islanders, Nassau Coliseum (516-694-5522); vs. Chicago Black Hawks, vs. Boston Bruins, 12/17; vs. Colorado Rockies, 12/20. At 8:05.

Knicks, Madison Square Garden (564-4400); vs. Atlanta Hawks, 12/13 at 7:30; vs. Chicago Bulls, 12/17 at 8; vs. Phoenix Suns, 12/20 at 7:30.

Nets–Rutgers Athletic Center (201-935-8888); vs. Golden State Warriors, 12/14; vs. Cleveland Cavaliers, 12/16. At 8:05.

New York Ski Service–For up-to-date ski conditions and information on ski areas (both domestic and foreign) call 986-5872 Mon-Fri 2 p.m. till 6 p.m. New York Magazine will be happy to answer any and all your questions.

New York

A Nazi Hunter Takes on the Russians

By Tad Szulc

> “...Wiesenthal still receives death threats, and he matter-of-factly showed me the black snub-nosed pistol he always carries...”

VIENNA—Simon Wiesenthal has found a new cause in life, and he goes about it with the same mountain-moving energy and imagination that resulted in 1,100 Nazi war criminals—including Adolf Eichmann—being brought to trial by him since 1945.

The new Wiesenthal cause is the fate of political prisoners in the Soviet Union (Amnesty International estimates that there are now over 10,000 of them in prisons, camps, and psychiatric hospitals), whether they are Jewish or not. Despite his special concern for Jews, Wiesenthal doesn't differentiate between victims of oppression, pointing out that the Germans in their time and the Soviets then and now have drawn no distinction either.

To be sure, Wiesenthal, who is almost 69 and has a bad heart, still hunts for Nazi criminals hiding around the world because, he says, this quest must never cease so long as the last of the killers remains alive. Thus he still receives death threats, and when we recently met in Vienna, Wiesenthal matter-of-factly showed me the black snub-nosed pistol he always carries in the pocket of his gray overcoat. His house is protected by laser beams. The latest threat—a note in German declaring “Death Sentence Against Simon Wiesenthal, the Jewish Swine”—arrived on November 21, the day he returned from a lecture tour of the United States. The note was signed “al-Sa'iqa,” the name of a radical Palestinian group, but Wiesenthal said, “Nonsense; it was sent by the Nazis.”

In Wiesenthal's mind there is a logical link between the obsessive search for Nazi criminals he undertook after his own liberation from the Mauthausen concentration camp and the need to persuade the Russians to free their political prisoners before it is too late. “Prison camps are prison camps wherever they are,” he says.

More and more of his time is, therefore, spent on the Soviet problem.

Right now, for example, he is involved in secret negotiations conducted through Copenhagen for the exchange of thirteen Soviet political prisoners for thirteen Communists held in jails in Chile. The trade is modeled on the 1976 exchange of Soviet dissident Vladimir Bukovsky for Luis Corvalán Lepe, the secretary-general of the Chilean Communist party, who had been imprisoned since the 1973 military coup in that country.

When I saw Wiesenthal in November, he had just received a list of thirteen names for the proposed exchange from Andrei Sakharov, the nuclear physicist and the leading Soviet political dissident. A similar list had come from another Soviet source. Wiesenthal thinks that, as in the case of Corvalán, Moscow sees a propaganda advantage in springing Communist leaders from detention in the West and is willing to pay for it with the release of its own prisoners. It was on that basis that the committee, a human-rights group in which Wiesenthal is active, was able to open negotiations for the Bukovsky-Corvalán deal.

Ironically, though, as Wiesenthal has noted, there aren't enough Communists of importance in Western prisons to make possible a “really big swap.” Presently, all the West has to offer are the thirteen Chilean Communists and they are rather small-fry.

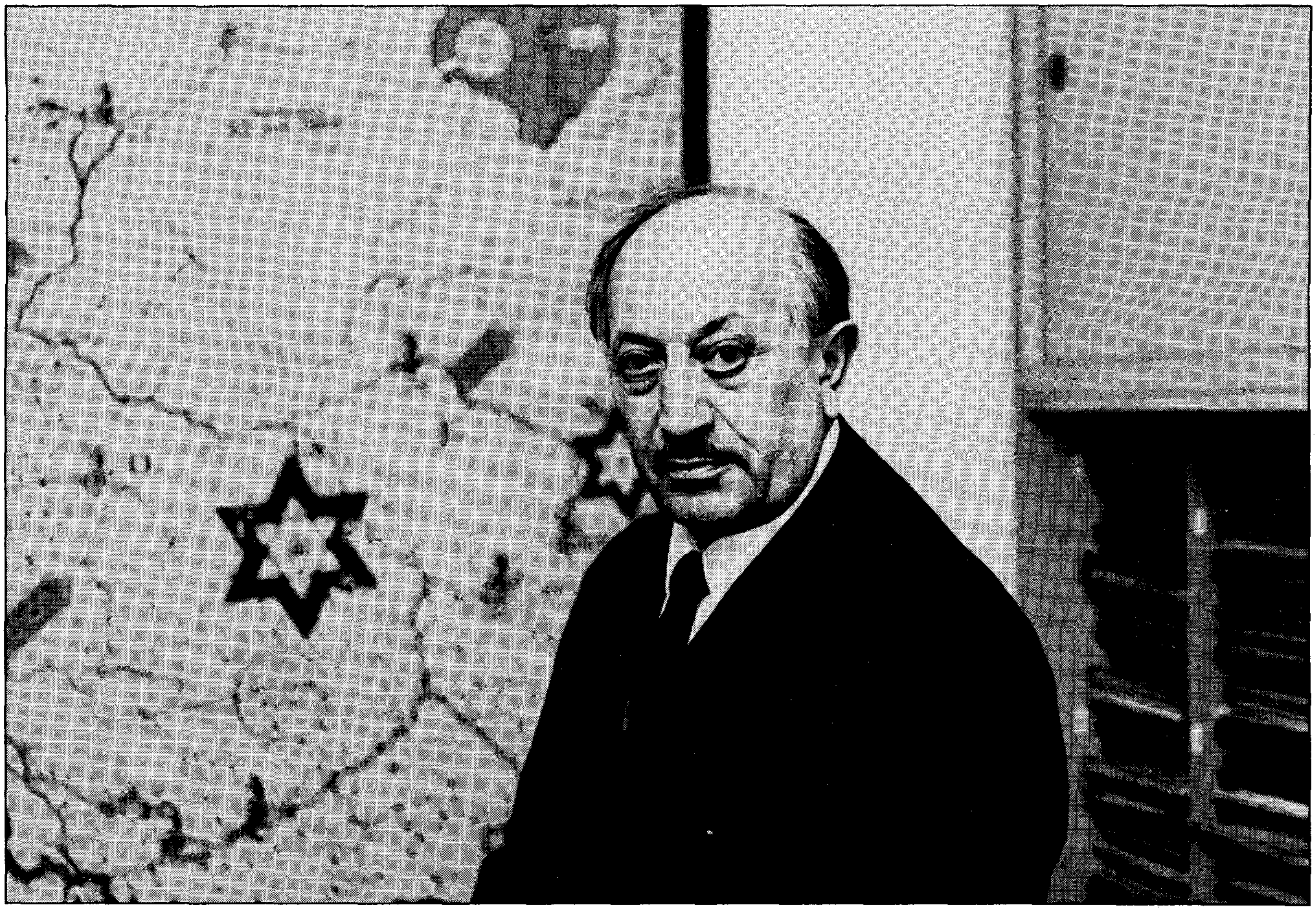
Wiesenthal's main concern is that the world is not paying sufficient attention to the lot of Soviet political prisoners. He discussed this problem and his parallel alarm about the growth of neo-Nazi movements in both Western Europe and the United States as we sat for hours in my Vienna hotel room talking over cups of hot tea. A balding, mustachioed man who dosen't look his age, Wiesenthal spoke in a quiet tone in Polish, his native tongue, rarely raising his voice. He appeared relaxed, but I could sense his tension.

“Our tragedy in the Nazi camps was that the world forgot us,” he said. “It was that terrible silence of the world that had enveloped us. And I've now become interested in the Soviet question because it's equally relevant. We can't allow that silence again. Listen: I brought 1,100 Nazis before courts. But none of their victims was brought back to life. Nor did it make up for the suffering of those who had gone through the concentration camps.”

He talked for a while about the life in the camps, and I remarked that I had just returned from a trip to Poland, where I had toured the Majdanek concentration camp, the second largest in Europe and now a museum, and visited the Palmiry cemetery near Warsaw, where the Nazis executed thousands of Poles during the Occupation. Wiesenthal nodded and said, “So you have seen what they have done and that it was not prevented.

“But,” he went on, “in the Soviet

PICTORIAL PARADE



A new life: *After 32 years of hunting Nazi war criminals, Simon Wiesenthal (shown here in his Vienna headquarters before a map of Nazi-occupied Poland) is now devoting his energies to finding, identifying, and negotiating the release of jailed Russian dissidents.*

Union, I feel that one can help the innocent people in the prisons. You know, I thought I knew a lot about such things, but when I read Solzhenitsyn's *Gulag Archipelago,* I got ill. The significance of Solzhenitsyn is more than hundreds of nuclear bombs. In Moscow, the old generation of *aparatchiks* is vanishing. Technocrats are coming to power. They know they have to live with the world. Russia is an underdeveloped country. She needs Western technology. So we must take advantage of it to help people there. And that's why Solzhenitsyn and Bukovsky ask, 'Keep talking about us.' "

The greatest obstacle in approaching the Soviet-prisoner question, Wiesenthal believes, is that nobody has any clear idea who most of the prisoners are or where they are kept. But years of successful searching for elusive Nazis on four continents, despite the meager resources of his Vienna-based Jewish Documentation Center and virtually no field staff, have given Wiesenthal the necessary experience to pursue his latest cause.

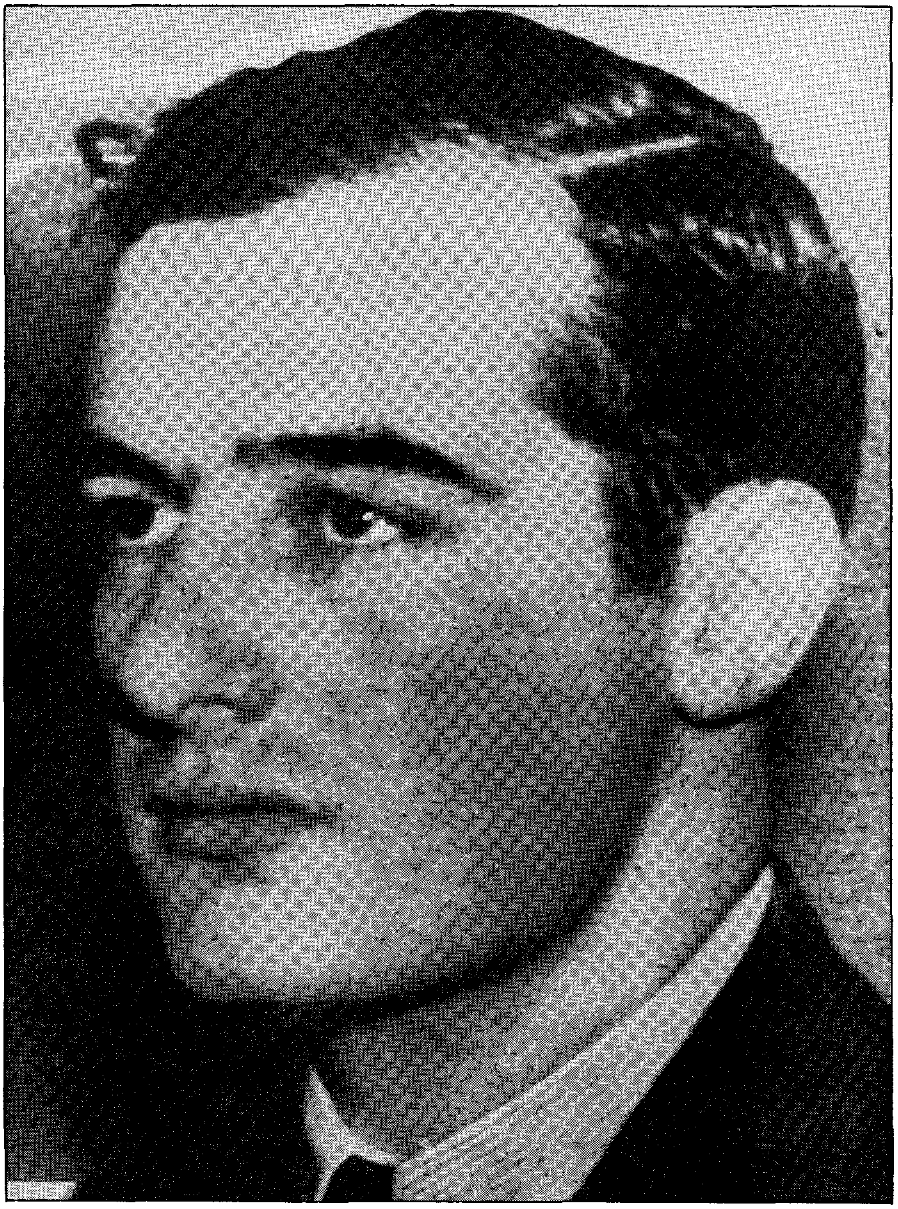
Late in November, in fact, he was able to demonstrate this by apparently solving the 33-year mystery concerning the whereabouts of Raoul Wallenberg, the Swedish diplomat who disappeared in Budapest in 1944, shortly after the entry of Soviet troops, and was subsequently reported by Moscow officials to have died in a Soviet prison in 1947 at the height of Stalinist excesses. After seven years of quiet inquiries, which included interviews with former Soviet prisoners who had been allowed to leave and had settled in scores of places from Vienna to Israel, Wiesenthal discovered that Wallenberg was in a mental hospital in Irkutsk in Siberia as late as 1975. He thinks that if Wallenberg, who would be 62 this year, is still alive, an international effort should be made to free him. "If there is a 1 percent chance that he lives," he said, "we must not forget him."

It was the Wallenberg incident, Wiesenthal said, that "got me into the whole Soviet matter." Because of Wiesenthal's reputation as a sleuth and because Wallenberg had helped save the lives of thousands of Jews during the Nazi Occupation by hiding them in a Budapest house he had secretly rented, his mother had written Wiesenthal in 1970 asking for help in locating the missing diplomat.

According to existing records, Wallenberg had gone to Soviet military headquarters to request food for the Jews he was protecting but had never returned. Years of inquiries by the Swedish government brought no response, until 1955, when the Russians notified it that Wallenberg had died of a heart attack at the age of 32 in the Lubyanka prison in Moscow. Lavrenti Beria, the executed head of the KGB, was blamed for Wallenberg's imprisonment. After starting his investigations in 1970, though, Wiesenthal succeeded in finding a number of ex-prisoners who claimed that—a year or more after his alleged death—they had "met" Wallenberg in several prisons through the system of wall-tapping. In 1961, a Swedish woman doctor attending a medical congress in Moscow was told by a leading Soviet physician, a Professor Miastnikov, that Wallenberg "is with us at a mental hospital." Months later, Miastnikov denied the statement. He died shortly thereafter.

In 1975, Wiesenthal found a former prisoner who reported that while he was serving a sentence on Wrangel Island off Siberia, there was talk about "a Swede" being held in the same camp. He also tracked down an Austrian doctor, a Jew and former Communist named Menahim Melzer, who told

"…'We shouldn't just talk about the 6 million Jews who died. I say let's talk about the 11 million *civilians* who were killed'…"



SWEDISH INFORMATION SERVICE

A mystery solved: *Swedish diplomat Raoul Wallenberg disappeared in Budapest in 1944. The Russians later announced that he had died in a Moscow prison in 1947. Wiesenthal has learned, however, that Wallenberg was alive as late as 1975. No one knows his present whereabouts or the reason for his 33-year incarceration.*

of having met Wallenberg at a camp near Vorkuta, also in Siberia, in 1948. Dr. Melzer, who now lives in Vienna, had been the camp physician. Then there were other threads. Finally, last month, Wiesenthal received what he considers convincing evidence that Wallenberg was in an Irkutsk hospital in 1975.

Wallenberg's mother wrote Soviet President Brezhnev earlier this year asking for information but received no reply. "You see how Wallenberg's case illustrates the fate of Soviet prisoners," Wiesenthal told me.

Wiesenthal is also concerned over what he describes as the Soviet policy of "denationalizing" Jews rather than persecuting them. He noted that there is a German school for the 25,000 Germans living in Moscow, but none for the 500,000 Jews there. "I've been in concentration camps with Soviet Jews who didn't know that they were Jews," he said. "And I've met Soviet officials who said, 'My son doesn't know I'm Jewish.' "

On the other hand, Wiesenthal is violently opposed to the tendency by Jews to single out the situation of Soviet Jewry. "People say to me, 'We must help the Jews in the Soviet Union,' and I reply, 'You can't improve the lot of the Jews in the Soviet Union until you improve the lot of the whole population,'" he said. This launched him on one of his favorite topics:

"I always insist that victims must not be divided into Jews and non-Jews. I brought over 1,100 Nazis before courts in different countries, Nazis who killed Jews and Gentiles and Gypsies and Serbs and so on, and I've never thought about the religion of the victims. I've battled for years with Jewish organizations, warning them that we shouldn't always talk about the 6 million Jews who died in the Holocaust. I say let's talk about *11 million* civilians, among them 6 million Jews, who were killed. It's our Jewish fault that in the eyes of the world this whole problem became reduced to the problem between the Nazis and the Jews; the problem obviously was much broader. The Jews need the help of others to prevent new holocausts."

By the same token, Wiesenthal refuses to accept the concept of collective German responsibility for the Holocaust, and he demands that only strictly legal measures be applied to Nazi criminals.

"In the first months after the concentration camp, I did believe in such collective responsibility because of the terrible grief I felt. But later I began to think that as a Jew one cannot be for collective responsibility. After all, we, the Jews, have been held collectively responsible for 2,000 years for what one Jew did. We live in a world in which we are asked to forget what happened 30 years ago, but the world doesn't want to forget what happened 2,000 years ago. For the same reason, I'm against collective innocence.

"I saved the lives of Eichmann's children," Wiesenthal continued. "It was in 1947. A man who worked for me had located the place in Austria where Eichmann's family lived. We were trying, of course, to get some indication of where he was. This man of mine befriended Eichmann's two small children and often took them boating on a nearby lake. One day, he came to me and said, 'Listen, Wiesenthal, I have to kill those children. Every time I'm with them in the middle of the lake, I remember how many of *our* children were killed. I can arrange an accident. . . .' So I said to him: 'And in what way would you be different from the Nazis? Morality must be on our side.’

“Yes, the children. Let me tell you about children: My wife and I lost, between us, 89 members of our families during the war. I have a few cousins in America, but my wife doesn’t have a single relative. Do you know what it means? That means that when our daughter was eleven years old—now she’s married in Israel and we have three grandchildren—she came one day from school crying. She was the only Jewish child in her school in Linz. She asked: ‘What kind of people are we? Every child has a grandmother, a grandfather, and goes somewhere for the holidays. I don’t. Why?’ So try to explain it to an eleven-year-old and keep her from looking at all the other children as children of murderers. Well, I called a friend in Vienna and asked him to pretend that he was a cousin and invite the child for a visit. These are the things about which the world doesn’t know. And who cares?”

Wiesenthal shifted his position in the armchair and resumed his story:

“The children of people who have gone through all this will always carry the burden with them. It’ll come out after a time as it comes out in all of us who were in the camps. You see, none of us from the camps is normal. Maybe because I’m not normal I carry on with my kind of work. When you have a child, a grandchild, you start thinking again. For example, what was our answer to Hitler in the beginning? It was Jewish jokes. We didn’t take it seriously. And you know what happened.”

Wiesenthal takes most seriously what he sees as the rebirth of Nazi movements in the world, including that in the United States. He thinks that they must be stopped before they become really dangerous.

“How many such groups are there in the world? In the United States?” he asked. “There’s the White People’s party and the American Nazi party. They have more members than Hitler had in the beginning. They wait for a crisis just as Hitler did. And who knows? Maybe the murderers of our children and grandchildren are being born right now. That’s why the continuation of the Nazi hunt must go on. The future murderers must know that there’s no place in the world where they can live calmly. For what happened once can happen again if hatred becomes the policy of a government anywhere.

“I’ve met American Jews who say, ‘I’m not a survivor, but I’ll support you.’ I answer: ‘You *are* a survivor. Hitler’s program was to kill all the Jews. If he had won the war, it would have been the same in America as in Europe.’ Hitler said, ‘First, give me the Jews,’ and in every country there were people who gave him these Jews. The French police, the Croatian police, the Slovaks, and so on. And in your country such people would be found too. Because Hitler lost the war, you *are* a survivor. Even those born after the war are survivors.”

The KGB-Gestapo Connection

Wiesenthal is convinced that the KGB, the Soviet secret police, is as bad as the gestapo ever was. In fact, he has discovered that the two organizations collaborated closely in stamping out the Polish underground after Poland was invaded by the Germans from the west on September 1, 1939, and by the Soviets from the east sixteen days later.

Earlier this year, using his famous sleuthing methods, Wiesenthal obtained from the archives of the West German Foreign Office in Bonn a photostat of the text of a secret agreement between Nazi Germany and the Soviet Union formalizing their cooperation in smashing the Polish underground in both occupied zones.

Signed in Moscow on September 28, 1939, by German Foreign Minister Joachim von Ribbentrop and Soviet Foreign Minister Vyacheslav M. Molotov, the accord was a follow-up on the Berlin-Moscow nonaggression pact of August 23, which opened the way for the attack on Poland. This is the text:

Secret Supplemental Protocol

> The undersigned plenipotentiaries, at the conclusion of the German-Soviet Border and Friendship Treaty, have determined their agreement on the following:
>
> Neither side will tolerate on its territory Polish agitation that affects the territory of the other. They will prevent the growth of such agitation and exchange information concerning effective measures toward this end.

Wiesenthal told me he had also learned that the gestapo and the NKVD (as the Soviet secret police was called before it was renamed KGB) maintained permanent liaison missions.

Wiesenthal sent a copy of the Ribbentrop-Molotov agreement to Zbigniew Brzezinski, President Carter’s national-security adviser, last August 31, noting in a covering letter that “a large number of arrests of Resistance fighters crossing from one zone into the other were obvious results of this cooperation.” Wiesenthal’s idea was that this document could be used by the U.S. government in its human-rights campaign. Brzezinski replied on October 15 with a brief note of thanks, adding in pen that “I found the document frustrating and depressing.” —T.S.

Wiesenthal told me that he had recently added to his office a section on “worldwide observation of neo-Nazi and right-wing groups,” feeling this threat must be arrested immediately.

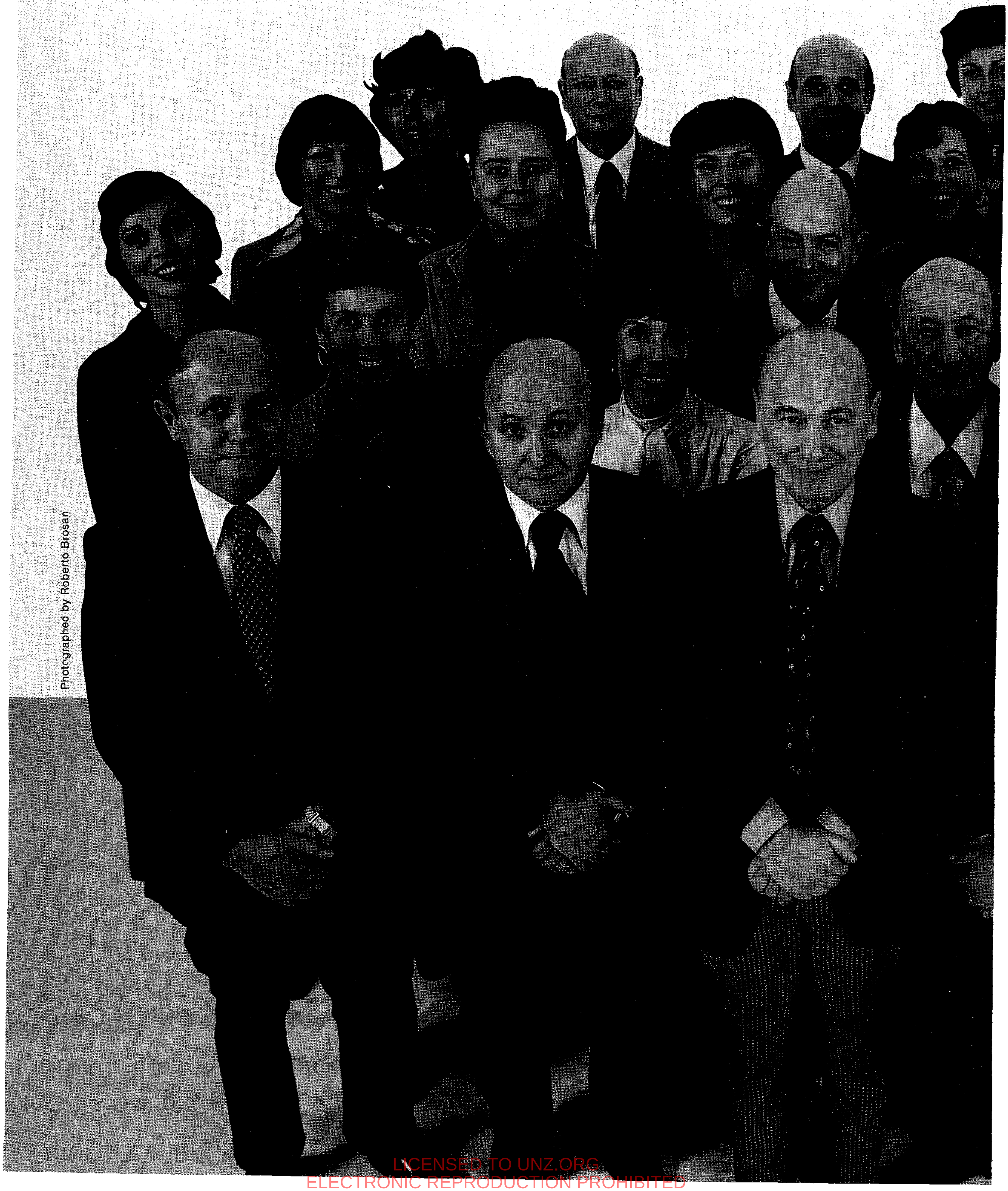
“Senator Robert Dole and his wife spent an afternoon with me at the office,” he said, “and I told him about the kind of Nazi people who operate in America. For Americans, they’re not yet a danger, but they already have 60 publications and they send out anti-Semitic propaganda in five foreign languages. Like to Argentina in Spanish.

“And in Argentina, if you complain about anti-Semitism, the police reply that all these leaflets are marked ‘Printed in the USA’ . . . in Lincoln, Nebraska; Mount Vernon, New York; Arlington, Virginia . . . that they are ‘American propaganda.’ When I was in Texas, I saw leaflets saying, ‘The rabbis of Dallas killed Kennedy.’ And in West Germany, after the Baader-Meinhoff terrorist affair, I heard people remark, ‘We need a new man here; in the time of Hitler this would have been impossible.’ And Germany has no democratic tradition. So what happens if an economic crisis erupts? This is how the extreme Left is helping the extreme Right and vice versa. And the neo-Nazis hope that the crisis will repeat itself, as with Hitler. In Europe, the extreme Right is involved in every crisis. In the dispute over the Tyrol between Austria and Italy, the neo-Nazis were the key people. And in Belgium, and in France.” No “Fascist International” exists so far, Wiesenthal said, “but there are international contacts and we must watch them.”

Simon Wiesenthal stood up to say good-bye. He said he had a great deal of work at his office, from the Nazi hunt and the monitoring of neo-Nazis to his chairmanship of the Sakharov Hearings Committee and all the other things he still wanted to do in his life. He is working on a novel, as well as scripts for a mini-series about his search for Nazi criminals, which he’s preparing for an American television network.

“There are so many misconceptions about me,” he said. “Some think that I’m a Jewish James Bond and others that I’m a Jewish Don Quixote chasing windmills. It’s neither one thing nor the other. I just do what I think is right, and I will go on doing it.” ■

Hey, Aren't You ... Ah ... Uh ...



Photographed by Roberto Brosan

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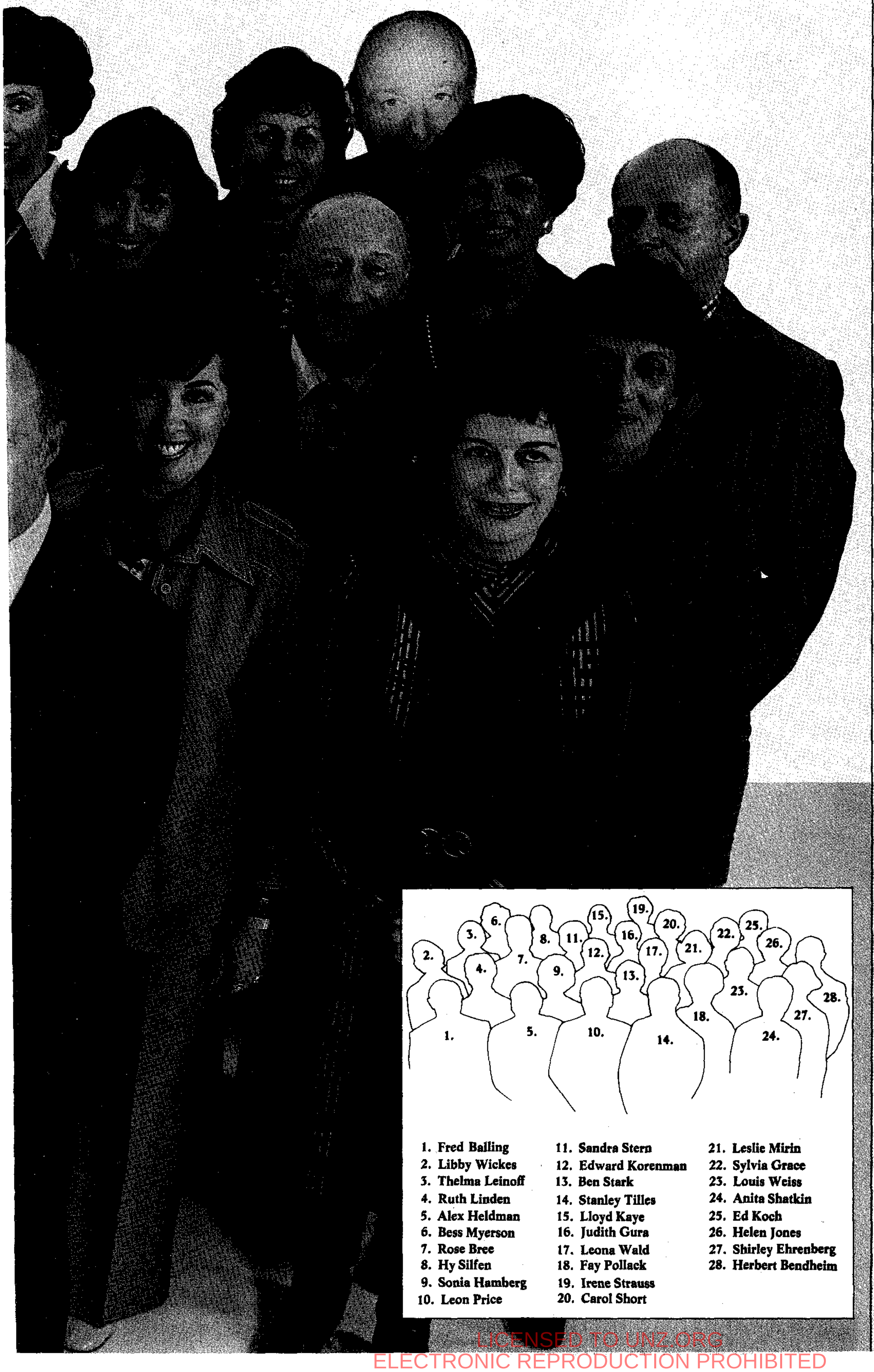


1. Fred Bailing
2. Libby Wickes
3. Thelma Leinoff
4. Ruth Linden
5. Alex Heldman
6. Bess Myerson
7. Rose Bree
8. Hy Silfen
9. Sonia Hamberg
10. Leon Price
11. Sandra Stern
12. Edward Korenman
13. Ben Stark
14. Stanley Tilles
15. Lloyd Kaye
16. Judith Gura
17. Leona Wald
18. Fay Pollack
19. Irene Strauss
20. Carol Short
21. Leslie Mirin
22. Sylvia Grace
23. Louis Weiss
24. Anita Shatkin
25. Ed Koch
26. Helen Jones
27. Shirley Ehrenberg
28. Herbert Bendheim

"For years the butcher has called me Bess," said Leona Wald, the lady in blue standing just right of dead center in this picture. Leona is one of the 26 finalists chosen from the 112 people who entered *New York* Magazine's Bess Myerson and Ed Koch Look-alike Contest. "For ten years at *least*, cabdrivers have told me *I* look like her," said Judith Gura, the woman standing behind Leona's right shoulder.

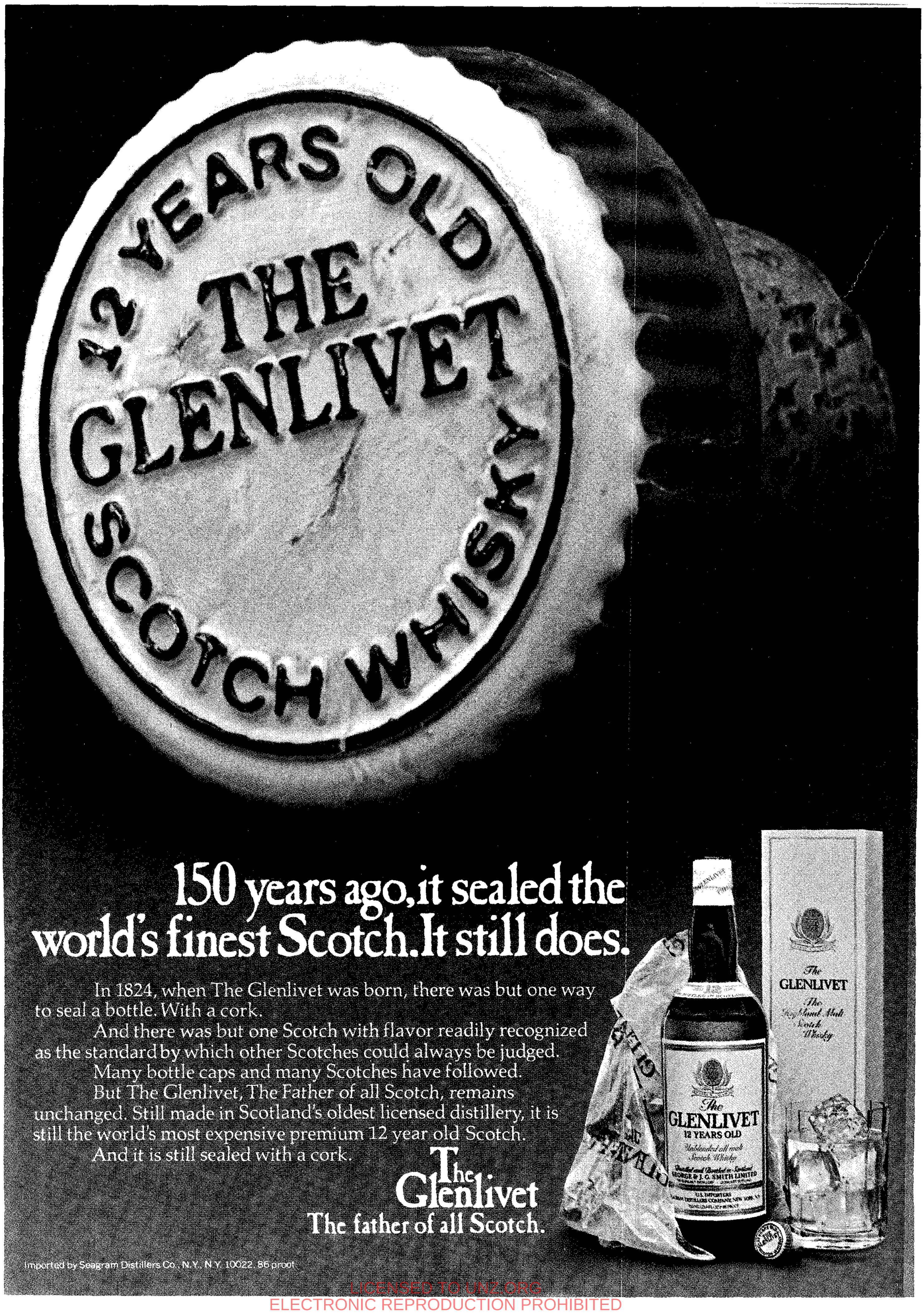
"I always thought I looked like Ann Miller," said Fay Pollack, in the coral pantsuit, "but there are *some* similarities with Bess. I was Miss Coney Island of 1936, and I rode on a float with La Guardia. I was also Glamorous Grandmother at Brighton Beach in 1970."

Ben Stark, the man in the second row, took off his glasses for the picture. "Suddenly people are calling me 'Your Honor,' " he said.

As we see it, the Bess Myerson winner is Sandra Stern, the lady with the bright smile (the smile did it) next to the woman in the blue scarf. In person she looks even more like Bess Myerson. She wins over all the women, including Sylvia Grace (to the left of the Koch cutout photo in the rear), who, we discovered quite by chance later on, is Bess Myerson's *sister*.

As for the men, they'd all have a bit of trouble getting past the guard at Gracie Mansion, but on a dark night, we think, possibly Alex Heldman (wearing the solid-blue tie, second from left, front row) could do it.

What does all this mean? It means that out of 112 people who sent us photographs and think they resemble Bess and Ed—two actually looked more like Abe Beame—these 26 people came the closest of all. "You know," said Thelma Leinoff (far left, third row), putting her finger on the essence of it all, "there's something demeaning about a resemblance being a claim to fame. If anything, let them say, 'Bess Myerson looks like Thelma Leinoff.' " ▬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And it is still sealed with a cork.

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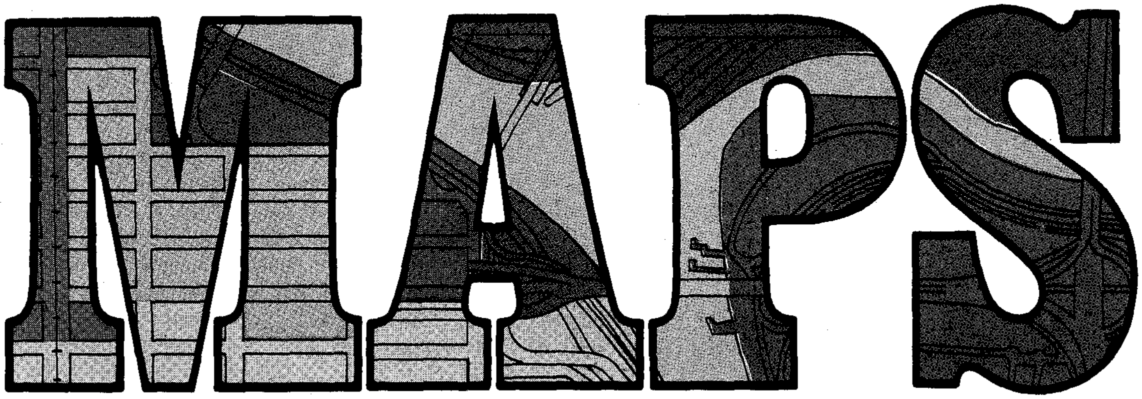
Mental MAPS of New York



By Susana Duncan

"...'Geographers only map physical reality,' says Dr. Milgram. 'I'm interested in the New York City mapped in our minds'..."

In the late sixties, Stanley Milgram—by then a Harvard professor and a social psychologist of considerable renown—found himself, for the first time since his Roosevelt-era youth, in his childhood neighborhood: Boynton Avenue in the Bronx, off Bruckner Boulevard. Profound changes had come upon the area; Bruckner itself had become a swooping major expressway, many new buildings had appeared, and the ethnic cast of the neighborhood had altered. Nevertheless, the professor found that he could still negotiate the blocks easily enough to find the apartment house where he had lived until his fifth birthday. And to his surprise, around the corner was his favorite haunt, an empty lot still vacant except for an object of his childhood affections—a massive slab of granite that had frequently played Silver to his Lone Ranger all those years ago—still rising majestically above the weeds.

But why, Milgram asked himself, did everything seem so distorted now. The rock was much smaller than he remembered it. The path from there to his home, or, for that matter, to the neighborhood candy store, seemed somehow shorter. And why, of the many large old buildings on his block, most surely older than he—well, why could he remember so few? Had he simply forgotten—or was the *way* he remembered the physical monuments of his neighborhood some kind of mental shorthand, a map that had recorded only the few landmarks a five-year-old would need in going about his daily routine?

To anyone else, the bewilderment that comes from revisiting the back streets and artifacts of a distant youth would stimulate but a moment's reflection. For Stanley Milgram, today an award-winning professor of psychology at CUNY's 42nd Street graduate center, the unexpected in human behavior is a *constant* stimulus to thought.

Milgram first burst upon the world of social psychology in the mid-sixties with his obedience-to-authority experiments, which inquired, "How far will an ordinary individual go against his conscience in order to obey a figure in authority?" A number of scientific surveys and public-opinion polls had explored this area extensively after the horrors of World War II. But Milgram believed that most social-science surveys, such as the Gallup Poll, tell you only what people *say* they do. He wanted *deeds*. So in a set of now famous—albeit controversial—experiments he asked his subjects to administer what they thought were progressively more intense electrical shocks to another subject (the latter had been asked to act out the "pain"). His results: With numbing regularity, subjects ranging from Good Humor men to corporate executives knuckled under to the experimenter's demands and increased the doses even as the playacting "victims" begged and pleaded for release. Not surprisingly, the first translations of his book *Obedience to Authority* were in Hebrew and German.

By 1972, Milgram, a city boy, born and bred in New York, was still brooding over the curious selectivity his mind had exerted on the urban landscape of his childhood memory. In the early sixties, he had come across the work of Kevin Lynch of MIT, who had discovered that, when asked to make, from memory, freehand drawings of the city where most had spent their lives, Bostonians produced sketches showing that their "mental maps" of the city were curiously distorted. While certain landmarks, like the Bunker Hill Monument, were drawn by nearly all the citizen-artists, some sizable neighborhoods were frequently omitted in their entirety. Milgram was fascinated by the psychological implications of personalized mental cartographies and decided to explore them.

Securing a Guggenheim fellowship, he set out to study citizens of another "urban landscape"—Paris. Might not Parisians have mental maps of their city that had little or nothing to do with the way Haussmann had laid out the grand boulevards? By asking 200 Parisians to draw their city, Milgram developed fascinating and unpredictable "profiles" that confirmed his hunch. The Paris of the rich was very different from that of the poor, and the artist lived in a very different city than did the office worker. Indeed, each group remembered Paris in the way it used the city daily . . . not the way it physically "was." Moreover, Milgram came back with dozens of delightful and secret Parisian haunts of every description, ones that most guidebooks—and citizens—had overlooked.

"Mental maps are drawn from a city's buildings and avenues but they are not the same as the physical reality," says Milgram. "Suppose there was a nuclear holocaust, and everybody in New York perished except one individual, who was questioned because the city had to be rebuilt. What would it look like?"

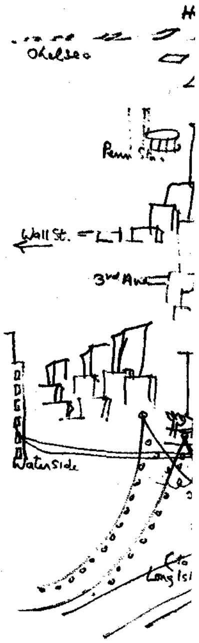
Stanley Milgram can now tell us about the conceptions of New York City held by many of its residents. To achieve this he first used a questionnaire, published in the pages of *New York* Magazine, which was answered by 332 people. Milgram, with the assistance of Dr. Alice Kornblith and Mr. Sparks Lunney, combed through the responses, to make the final sample proportional to the actual population in each of New York's five boroughs: 34 percent Brooklyn dwellers, 23 percent from Queens, 20 percent each from the Bronx and Manhattan, and 3 percent Staten Islanders. Forty-seven percent are male, 53 percent female, and their ages range from 14 to 72. With a median age of 32, they have lived, on the average, for 25 years in New York and, for the most part, are rooted in the professional middle class.

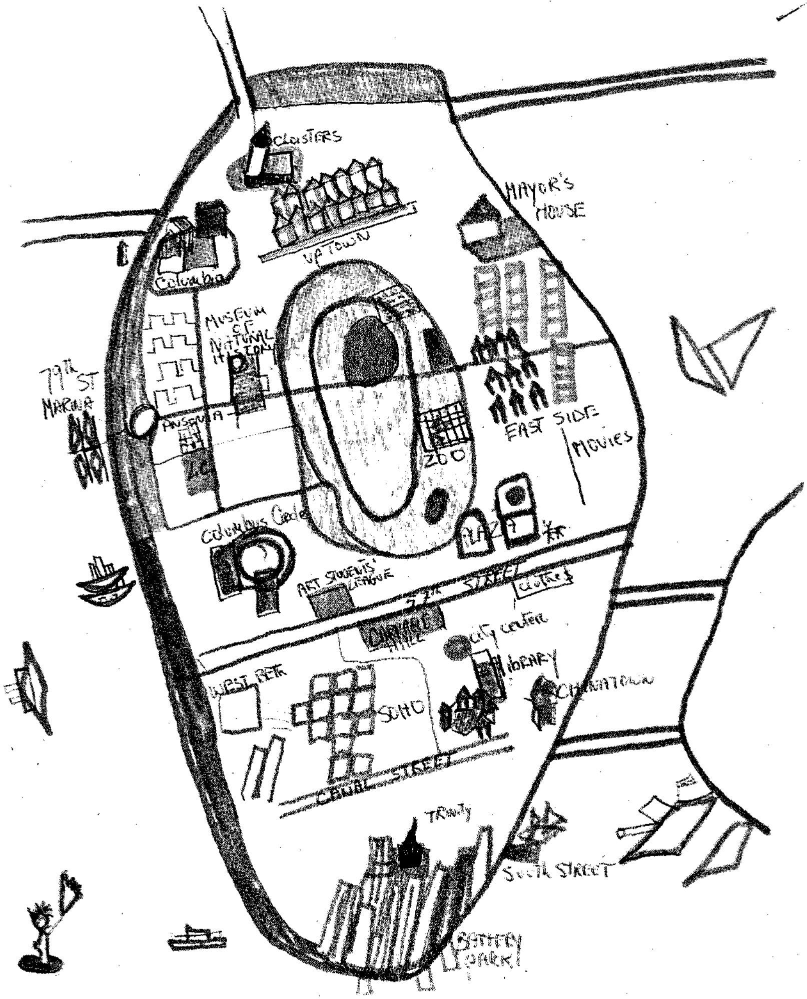
These questionnaires revealed some quite unexpected facts about New Yorkers' mental maps, as the following report and interview show:

Question: *Dr. Milgram, we usually*

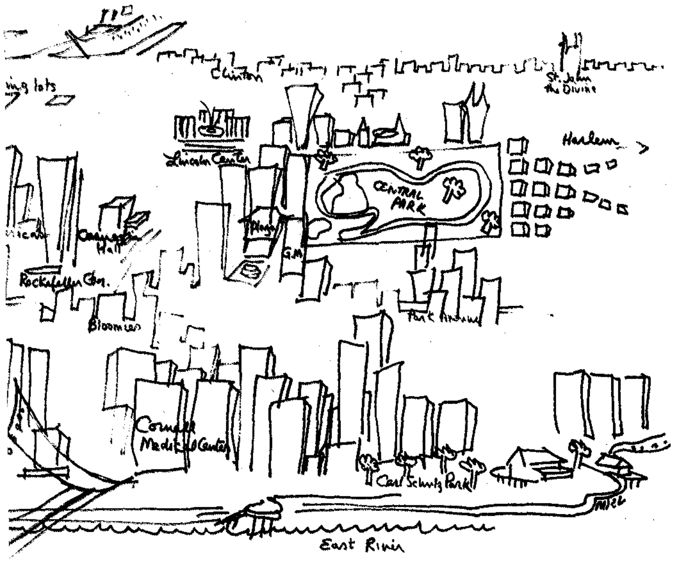
Cerebral Cartography

Five of the 332 maps received in Dr. Milgram's study are shown on these pages. They were all hand-drawn without the aid of reference books. Milgram notes that although the maps were enormously varied and came from residents of all five boroughs (only 20 percent lived in Manhattan), most of them make Manhattan the central feature—25 percent drew *only* Manhattan. The five maps reproduced here illustrate three more facts about New Yorkers' mental maps: Through a process of emphasis and distortion, each map is a projection of the life-style and the emotional concerns of the individual (see maps 2 and 3); often the maps are drawn from the perspective of the individual's immediate neighborhood (see map 4); and in many New Yorkers' mental maps, the area below 96th Street occupies about 80 percent of the total island of Manhattan while everything above this street becomes a very small, withered section almost devoid of detail (see map 5).

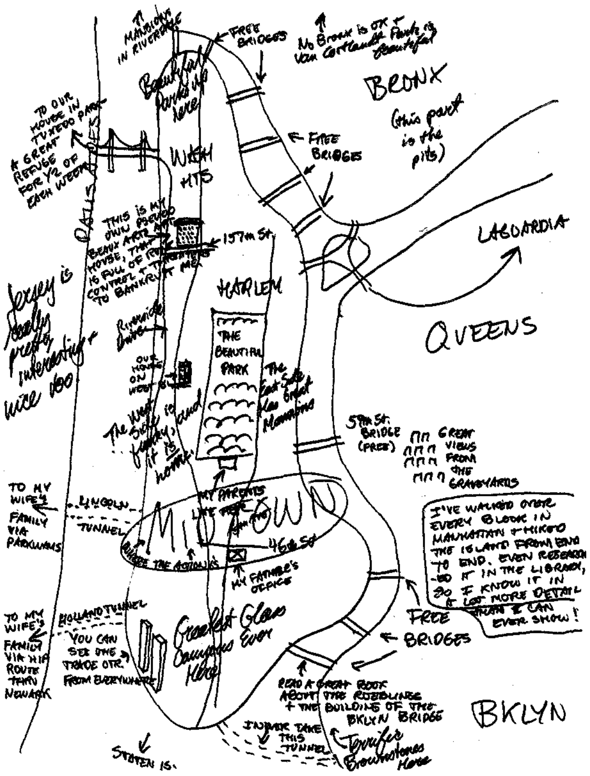




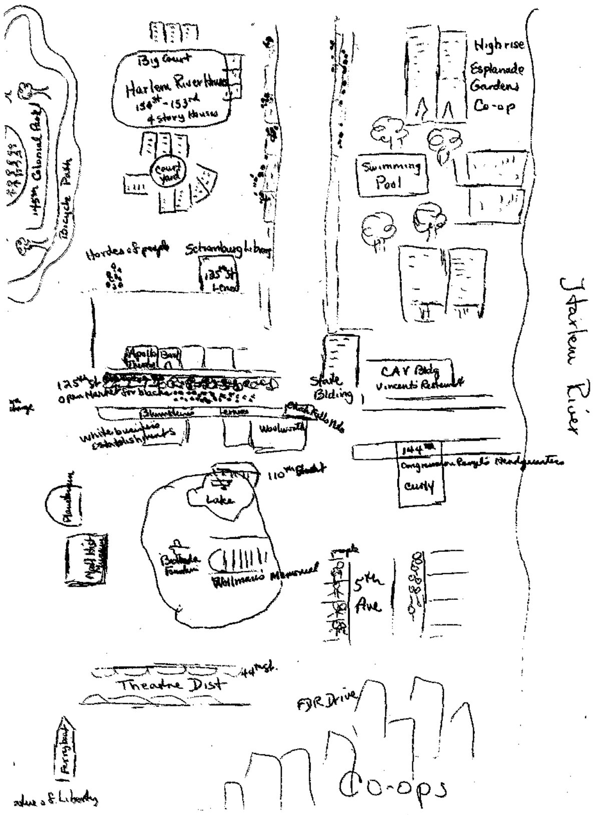
③ **Painter:** *Susan Rowland, Upper West Side; 35 years old (lives in Santa Fe, New Mexico, now).*


ing lots
Clinton
St. John the Divine
Lincoln Center
Harlem
Central Park
Carnegie Hall
Plaza
G.M.
Rockefeller Ctr.
Bloomies
Park Avenue
Cornell Medical Center
Carl Schurz Park
East River

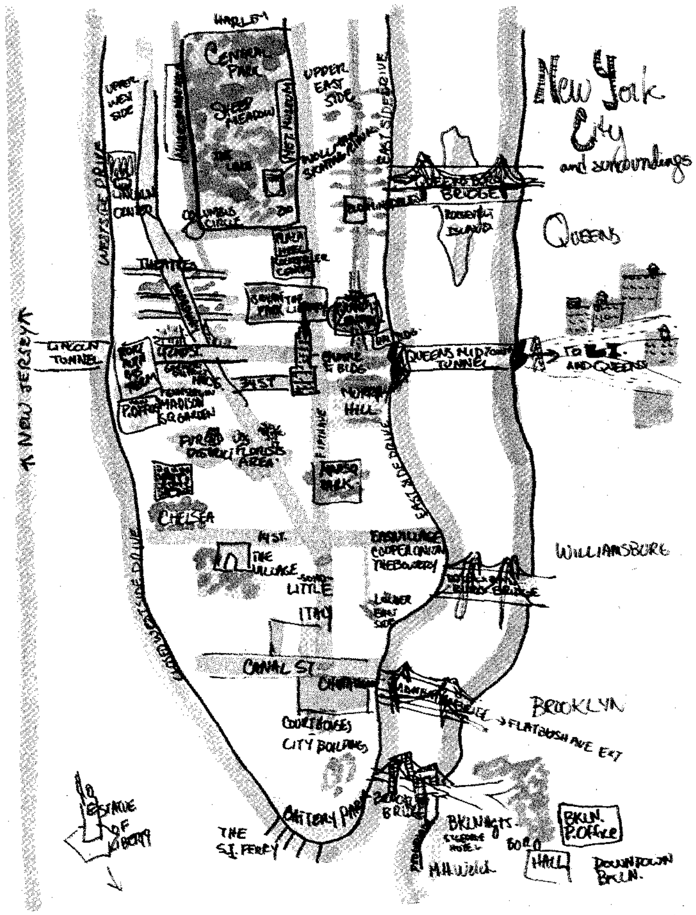
ublic-relations executive: *Madeleine Leston, East End Avenue;*
escribes her neighborhood as the Upper East Side.


Mansions in Riverdale
Free Bridges
No Bronx is OK + Van Cortlandt Park is beautiful
BRONX
(this part is the pits)
Beautiful Parks up here
To our house in Tuxedo Park - a great refuge for 1/2 of each week
Wash Hts
Free Bridges
This is my own pseudo Beaux Arts house, that is full of rent control + tenants to bankrupt me
157th St.
Palis
LaGuardia
Jersey is really pretty interesting + nice too
Harlem
Riverside Drive
The Beautiful Park
Queens
Our house on West 81
The East Side has great mansions
The West Side is funky, and it is home.
59th St. Bridge (free)
Great views from the graveyards
To my wife's family via parkways
Lincoln Tunnel
My parents live here
Midtown
46th St
Where the action is
My father's office
I've walked over every block in Manhattan + hiked the island from end to end. Even research - do it in the library, so I know it in a lot more detail than I can ever show!
Free Bridges
To my wife's family via via Route thru Newark
Holland Tunnel
You can see the Trade Ctr. from everywhere
Greatest Glass Canyons Ever Here
Read a great book about the Roeblings + the building of the Bklyn Bridge
BKLYN
I never take this tunnel
Terrific Brownstones Here
Staten Is.

② **Writer:** *John Foreman, West 81st Street; 29 years old; describes his neighborhood as the West Side.*


Big Court
Harlem River Houses
151st-153rd
4 story Houses
Highrise
Esplanade Gardens
Co-op
145th Colonial Park
Bicycle Path
Court yard
Swimming Pool
Hordes of people
Schomburg Library
135th St Lenox
Harlem River
Apollo Theatre
Bank
125th St
Open Market for blacks
State Bldg
CAV Bldg
Vincent's Restaurant
Blumsteins
Lerners
Chock Full o Nuts
White business establishments
Woolworth
144th
Congressman Rangel's Headquarters
Cutty
110th Street
Lake
Planetarium
Natl Hist Museum
Bethesda Fountain
Wollman's Memorial
people
5th Ave
44th St.
Theatre Dist
FDR Drive
Co-ops
Ferryboat
atue of Liberty

eacher: *Cynthia Blanchard, Lenox Avenue; aged 40-*
lus; describes her neighborhood as Harlem.


Harlem
Central Park
Sheep Meadow
The Lake
Met Museum
Upper West Side
Upper East Side
Wollman Skating Rink
East Side Drive
New York City and surroundings
Lincoln Center
Columbus Circle
Zoo
West Side Drive
Queensboro Bridge
Bloomingdales
Roosevelt Island
Queens
Plaza Hotel
Rockefeller Center
Theatres
Bryant Park
The Library
New Jersey
Lincoln Tunnel
Queens Midtown Tunnel
To L.I. and Queens
Empire State Bldg
34 St
Macy's
Madison Sq Garden
P. Office
Murray Hill
Fur District
Flower Area
Chelsea
East Side Drive
Williamsburg
East Village
Cooper Union
The Bowery
The Village
Soho
Little Italy
Lower East Side
Williamsburg Bridge
Canal St.
Chinatown
Manhattan Bridge
Brooklyn
Flatbush Ave Ext
Courthouses
City Buildings
Statue of Liberty
Battery Park
Brooklyn Bridge
The S.I. Ferry
Bklyn Hgts.
Boro Hall
Bkln. P.Office
Downtown Bkln.

⑤ **Free-lance designer:** *Mary Welch, Clark Street; 21 years old; describes her neighborhood as Brooklyn Heights.*

think that mapmaking is the work of geographers. What exactly are you, a psychologist, up to here?

Answer: Geographers only map the world as physical reality. As a psychologist, I'm interested in the way we have mapped cities in our minds. For example, every New Yorker has some picture of the city he lives in: how certain streets come together, and which neighborhoods are located in what relation to other neighborhoods. But this mental image is only partial and often it is distorted. I want to know exactly what the relationship is between the geographic reality and the way people "see" or encode it.

Q. *How can you tease mental cities out of people's minds?*

A. The simplest method is to ask people to draw a map of a city, showing all of the streets he knows and indicating all of the neighborhoods and landmarks he can think of. When Kevin Lynch asked the Bostonians to do this in 1960, certain landmarks—such as Paul Revere's house and the Boston Common—turned out to be widely known. But large areas of the city were not represented at all. Certain neighborhoods hardly existed in the minds of the Bostonians.

Q. *Have you gone farther than Lynch with your studies of New Yorkers and Parisians?*

A. I attempted to pull out material that would make deeper psychological maps, depicting people's imaginations and feelings—fears, dreams, wishes, nostalgias, likes and dislikes—as they relate to New York. I used very detailed questions and maps and a team of analysts to do this.

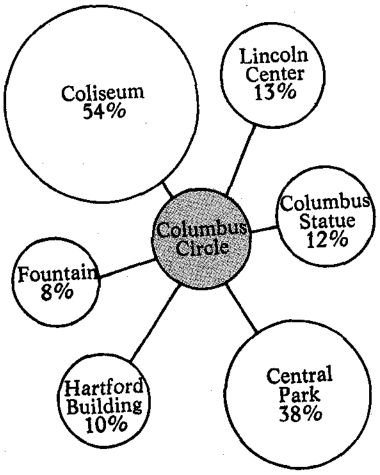
Q. *Are the mental maps of New Yorkers merely the product of the personal experience each individual has of the city?*

A. No, there's another side to it. There's also a social definition of which aspects of the city are known and which are not. For example, Audubon Terrace is one of the most beautiful architectural ensembles in New York, but it scarcely figures in the maps of our subjects. There is a city culture that is transmitted from one generation to the next focusing on or highlighting certain parts of the city, while actually suppressing a knowledge of other parts. In this sense, the mental maps are social facts, not just individual facts.

Q. *Which questions best pointed up social influence?*

A. Two questions in particular. We asked people to indicate which areas of the city they considered most beautiful, and in *(Continued on page 58)*

Landmark Links



7%	Gulf & Western Building
6%	N.Y.C. Cultural Center
5%	Broadway
5%	Subway Steps and Trains
4%	59th Street
3%	Hansom Cabs
3%	Traffic Circle Intersections
3%	Entrance Arch to Central Park
2%	Carnegie Hall

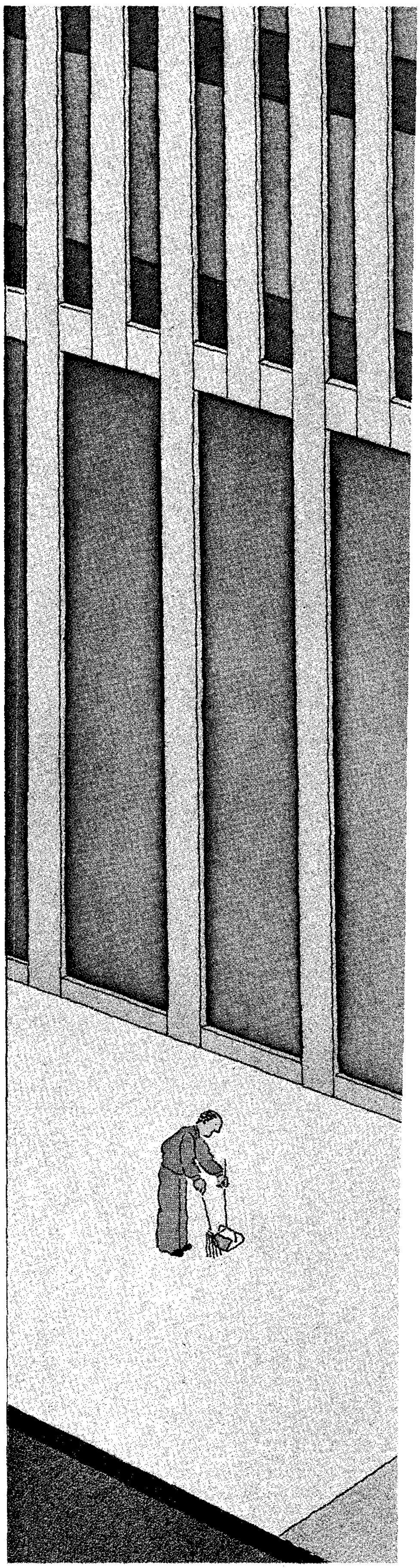
Quick—"Columbus Circle!": *This diagram shows what percentage of our readers associated which places with Columbus Circle.*

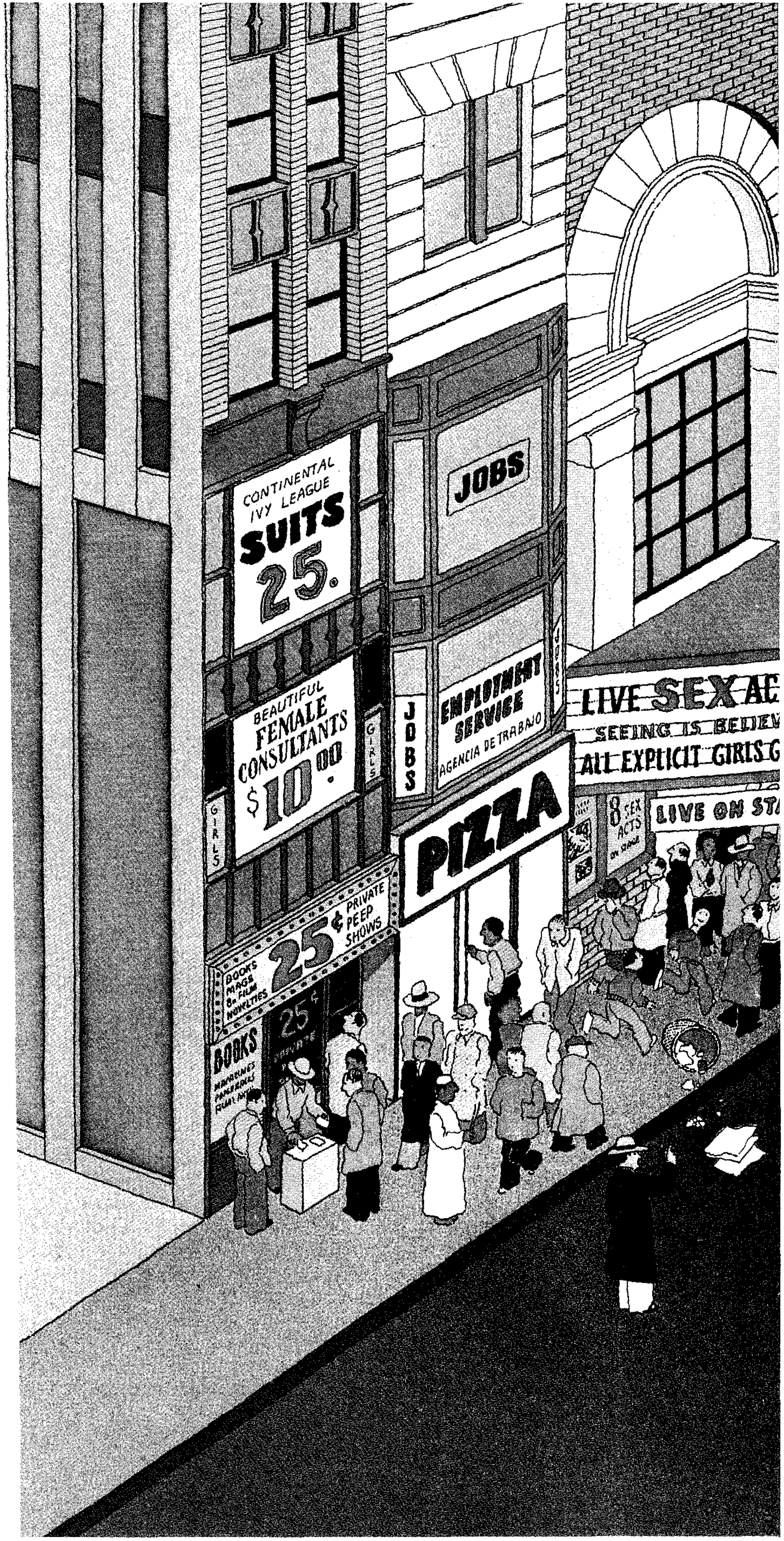
Our mental maps consist not only of New York's landmarks but of places and sights with which we associate them in our minds.

Milgram asked our readers to think of twenty landmarks and to list the places that came to mind in each case. He found that some landmarks are linked to many places in our minds—St. Patrick's Cathedral prompted 69 different associations. Others, like the Cathedral of St. John the Divine, float in an urban vacuum; 46 percent failed to link it to *anything*.

Many of our readers make the *same* associations: 44 percent linked the Staten Island Ferry to the Statue of Liberty; 22 percent linked the fountains to Lincoln Center, and 13 percent thought of O'Neals' Baloon. Thirty percent linked Yankee Stadium to the subway and 24 percent linked it to the Major Deegan Expressway.

New Yorkers' overall images of landmarks are formed by their individual experiences: Lincoln Center is an elitist establishment, but the fountains and O'Neals' Baloon are shared by many. And the experience of getting to Yankee Stadium makes as lasting an impression as the stadium itself.




CONTINENTAL
IVY LEAGUE
SUITS
25.
JOBS
BEAUTIFUL
FEMALE
CONSULTANTS
$10.00
GIRLS
GIRLS
JOBS
EMPLOYMENT
SERVICE
AGENCIA DE TRABAJO
JOBS
LIVE SEX AC
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ALL EXPLICIT GIRLS G
8 SEX ACTS ON STAGE
LIVE ON ST
PIZZA
25¢ PRIVATE PEEP SHOWS
BOOKS MAGS 8m FILM NOVELTIES
BOOKS
25

GUY BILLOUT

Sudden Changes

While all cities have political boundaries, Milgram has found at least three types of mental boundaries in the mental maps he has studied. In the minds of Parisians, Paris is shaped like an egg and the boundary is sharp and clear, etched by the *périphérique*, a highway running around the city. Los Angeles has a blurred mental boundary. It bleeds off into the surrounding communities. New York has a third type of mental boundary: schizoid. New Yorkers can seldom decide whether New York means just Manhattan, the five boroughs, or the entire metropolitan area.

New Yorkers, however, are sensitive to the abrupt boundary changes—economic, aesthetic, and ethnic—within the city. Many happen suddenly when you cross a street or turn a corner. On Sixth Avenue between 49th and 47th streets, there is "a sudden switch from glass and chrome to peep shows and garbage," wrote one reader. Below, in the order they were most frequently mentioned, are the most breathtaking of these boundaries along with respondents' perceptions:

☐ **96th Street and Park Avenue:** One fifth cited this as a barrier between the generally wealthy white middle class on the East Side and the slums of Spanish and black Harlem.

☐ **14th Street:** It divides the seedy East Village from safe Gramercy Park on the East Side, and poor Chelsea from the lovely residential West Village on the West Side.

☐ **Points in Greenwich Village:** Houston Street separates the West Village from SoHo. Broadway, Third Avenue, and Sixth Avenue were all seen as points where the poor, dirty, and dangerous East Village becomes the wealthy, clean, and safe West Village.

☐ **Canal Street:** Divides Chinatown and Little Italy.

☐ **Fifth Avenue and Broadway:** One leads to the "bohemian nonsense of the Village" and one to "the seedy depression of the Lower East Side and the Bowery."

☐ **Central Park–Fifth Avenue:** It's what divides the East Side's luxurious apartment buildings, stores, and stylish people from the West Side's seamier denizens—prostitutes, drunks, and beggars.

Gone but Not Yet Forgotten

Readers named hundreds of New York's "missing objects"—landmarks, personalities, and buildings that no longer exist—for which they feel nostalgia. Some date back nearly to the turn of the century. This list shows the order of the frequency with which they were mentioned:

Entertainment (20%): Of particular interest were the old Metropolitan Opera House; the old Madison Square Garden; many entertainment spots, including the Fillmore East; concerts at Lewisohn Stadium; entertainers, especially Johnny Carson; a variety of movie theaters, especially the Paramount, Roxy, and Fox.

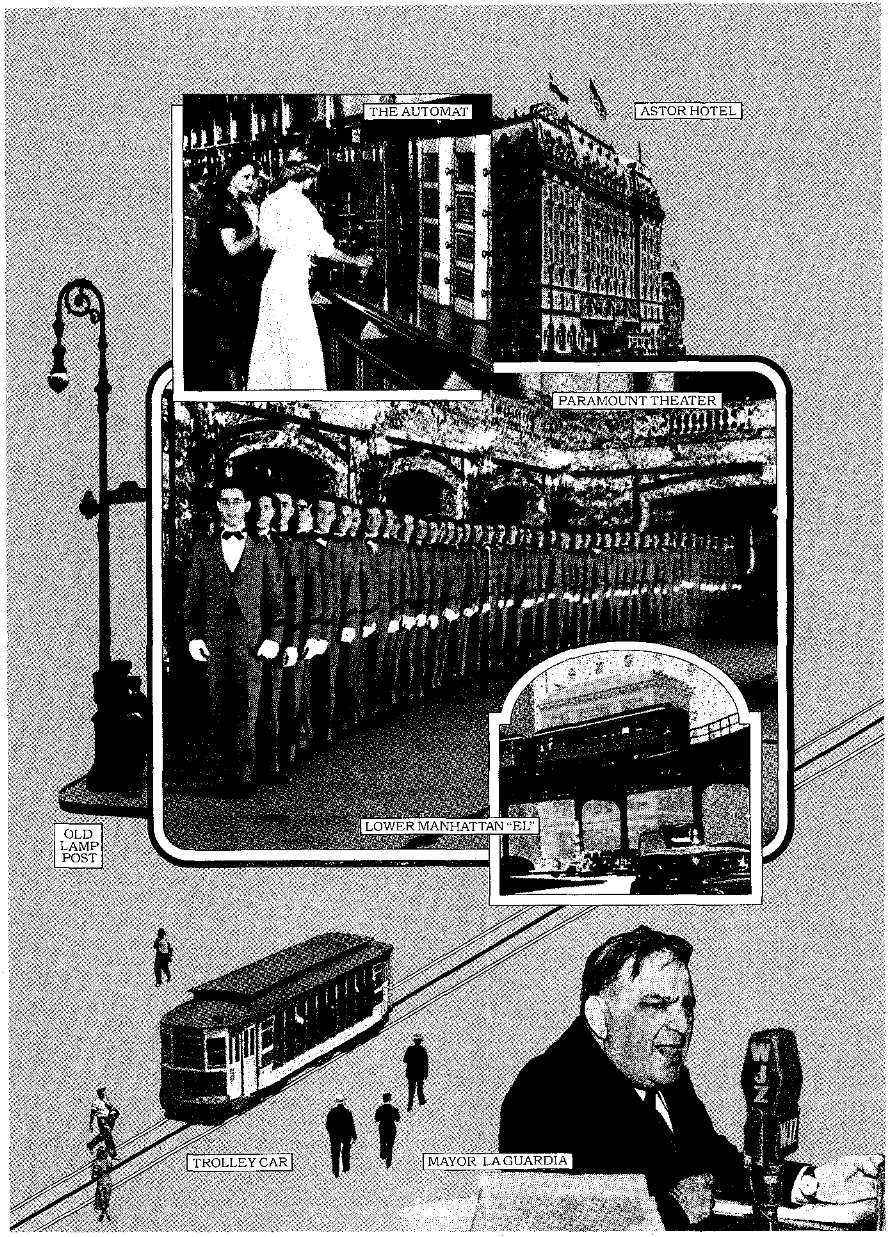
Sports events or sites (12%): Most frequently mentioned were the Dodgers, Ebbets Field, the Polo Grounds, the Giants, and Yankee Stadium.

Transportation (8%): The trolleys and double-decker buses, the Third Avenue El, and various ferries were most mourned.

Restaurants (6%): A wide variety were missed, including the Stouffer's Restaurant across from Grand Central, Reuben's on 58th Street, Central Park's Fountain Café, and Automats.

Four percent of the responses mentioned nostalgia for old buildings being torn down. And two former mayors of New York were missed: Fiorello La Guardia and John Lindsay.

SEYMOUR CHWAST



Snob Appeal

Milgram noted that our respondents constantly confused fashion with beauty. These are the neighborhoods they most frequently chose as the most beautiful:

1. Upper East Side (between Third and Fifth, 79th and 59th) (32%).
2. Brooklyn Heights/Park Slope (24%).
3. Greenwich Village West (22%).
4. Riverdale (17%).
5. Gramercy Park (15%).
6. Upper East Side (between Third and Fifth, 96th and 79th) (14%).

Away From It All

Milgram asked the respondents to say where in New York City they would live if their lives turned bitter and they wanted to move to be away from the mainstream—undisturbed. Here are their first choices:

1. Tottenville/Annadale, Staten Island (31%).
2. Rockaway, Queens (19%).
3. Riverdale, Bronx (13%).
4. City Island, Bronx (13%).
5. Little Neck/Bellerose, Queens (13%).

Manhattanites, it seems, don't know the remoter parts of the city. Their *first* choice was the Upper East Side. No others even cited it.

Sweet Solitude

New Yorkers frequently (22%) chose their own home as *the* place to be alone, but while over one third of Manhattanites chose this spot, only one sixth of Brooklynites, 17 percent of Queens dwellers, and 6 percent from the Bronx did. Other favorite spots included:

1. Central Park (9%).
2. Fifth Avenue (8%).
3. Metropolitan Museum of Art (7%).
4. Greenwich Village (7%).
5. The movies (4%).
6. Cloisters (3%).
7. Bloomingdale's (3%).
8. Frick Collection (3%).

Where Angels Fear To Tread

Five years ago, *L'Aurore*, a daily newspaper in Paris, published a map of Manhattan's most dangerous sections—as a warning for French tourists. Half the island appeared in gray (perilous by night) or black (dangerous by day *and* night).

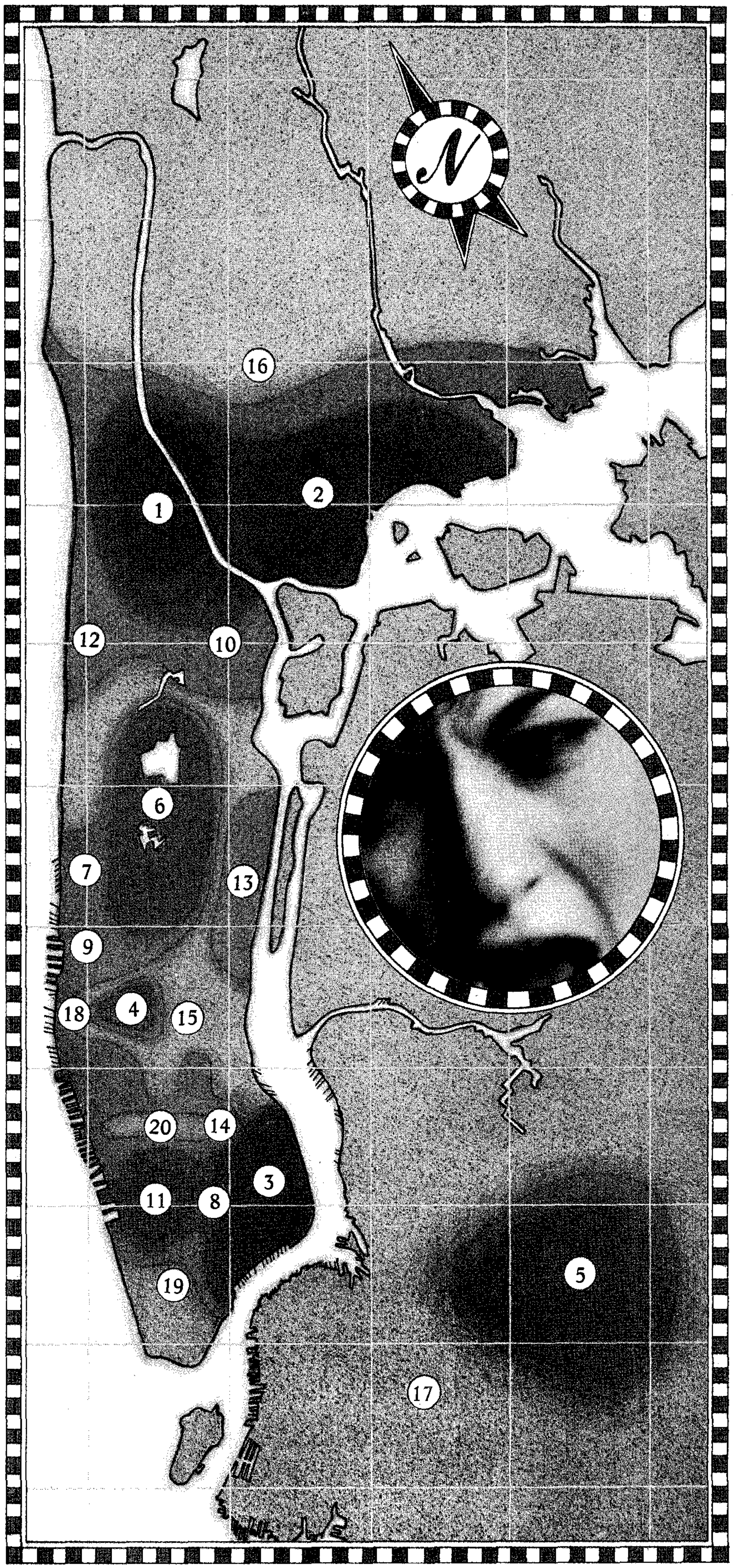
Milgram found that New Yorkers also fear Manhattan, but that their fears extend way beyond. No fewer than 10 percent admitted to fright "almost anywhere and everywhere" in New York City. We have created a map (right) showing the topography of our readers' fears, and have listed (below), in rank order, the twenty most fearsome neighborhoods in the city. The deeper the color of any given area, the more widespread the terror induced by that part of town. Fifteen sections of the Apple are perceived as the most perilous, accounting for three fourths of readers' responses, and showing a remarkable consensus of opinion. Dr. Milgram was intrigued to learn that the third-most-feared place in the city is its subways. A fear of "nighttime" in general was mentioned by several people, as was a fear that the city's decay is spreading like a cancer.

Almost all the terrors mentioned in detail involved crimes against the person: robbery, mugging, rape, or murder. Two percent feared feeling insecure among the fat cats and high fashion of the Upper East Side.

Key to Fear Map:

1. Harlem
2. South Bronx
3. Lower East Side
4. Times Square
5. Bedford-Stuyvesant
6. Central Park
7. Upper West Side
8. East Village
9. West Side in general
10. Spanish Harlem
11. Greenwich Village
12. Morningside Heights
13. Upper East Side
14. Bowery
15. 42nd Street
16. Bronx
17. Brooklyn
18. Port Authority
19. Wall Street
20. 14th Street

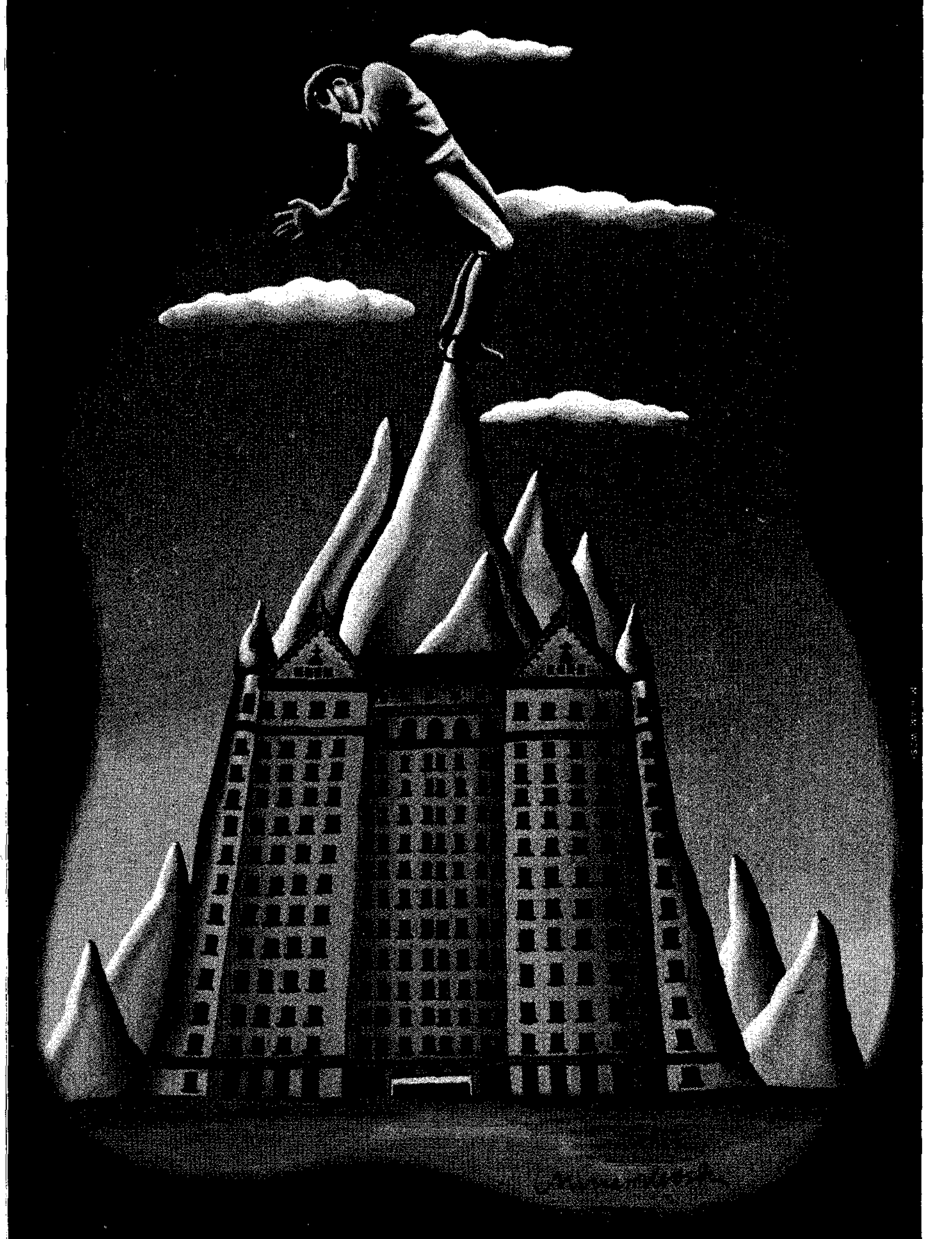
PAUL RICHER



City of Dreams

Sigmund Freud probably never rode our subways, but the father of dream analysis would have been intrigued to know that an amazing 9 percent of all dreams recorded by our readers involved New York's underground transit system. Indeed, he would have been fascinated by the way New Yorkers' dreams involve a suprisingly select number of buildings, sights, and locations. Almost half of the dreams recorded for us were staged in only eleven locations. Only people's homes and neighborhoods (13 percent) were depicted more frequently than the subways. Central Park came third, followed closely by the Empire State Building, the Staten Island Ferry, the Plaza Hotel, and the theater district. A full third were dominated by a feeling of naked fear, of being chased, or of being victimized by crime. A fifth were either of being lost, in a maze, or trapped somewhere in the city.

A few were delightful fantasies. One person dreamed he "owned J. P. Morgan's place on East 36th Street and Madison. I held parties in the library and nobody stole a book or manuscript."



"The Plaza Hotel is a castle in a dream. I go to the top to visit someone, but when it is time to come down, the castle has turned into a sharp, steep mountain that I am afraid to descend. I may still be up there."

(Continued from page 54) another question, which areas they found fashionable. Curiously we found that these two attributes telescope in people's minds. New Yorkers, it seems, are often blinded by what is fashionable and therefore do not always see what is beautiful. By any standard of urban design, Ocean Parkway in Brooklyn is an impressive and quite beautiful thoroughfare, but it lies outside the area of what is socially fashionable. Therefore New Yorkers overlook its beauty. In all the boroughs there are countless beauty spots that languish unloved because they are outside the proper social and racial boundaries. This is true of Pelham Parkway, and—despite all its social problems—the Grand Concourse in the Bronx remains an impressive but unmentionable street.

Q. *Is this confusion of "fashion" and "beauty" found in other cities?*

A. Yes, indeed. I recall an impressive square in Paris, place Félix Eboué, consisting of a lovely, large circular fountain, supported by a pride of carved lions, spouting tubfuls of water. But the square could be identified by fewer than half the Parisians. It—unlike the Eiffel Tower, say—simply does not figure as part of the collective representation of the city. On the other hand, in Brussels, the little urinating statue is known to practically everyone—an instance of social highlighting with, I should add, very little merit behind it.

Q. *How would you say New Yorkers and Parisians differ in the way they map their own city?*

A. Parisians know that Paris is shaped like an egg, with a river curving through it. It has fixed, clear boundaries, and once you cross the *périphérique* you are outside the city. But New York has a different effect on its citizens. It has a clear, accepted psychological core, centering in Manhattan, but it is unstable at its outer boundaries. New Yorkers aren't sure whether New York means Manhattan, the five boroughs, or the metropolitan area. About 25 percent of the subjects drew only Manhattan on their maps; 50 percent drew the boundaries to include other boroughs; and 25 percent also included the fringes of New Jersey. Many are uncertain whether such outlying areas as Bay Ridge, Glen Oaks, and Pelham are really part of their idea of New York.

Q. *Why did 25 percent draw only Manhattan?*

A. There are numerous examples of Manhattan-centricity in our data. Manhattan dominated the maps for its *beautiful* areas: Seven of the ten most cited were in Manhattan. Forty-four percent of our respondents listed the Upper East Side as one of the most beautiful areas in the city.

Of the 32 areas mentioned as most *familiar* by 10 percent or more of the respondents, 22 were in Manhattan, 5 were in Brooklyn, 3 in Queens, 2 in the Bronx, and none on Staten Island. And you have to remember that only 20 percent of our sample reside in Manhattan, while 34 percent reside in Brooklyn.

And a resident of Queens proved four times more likely to identify a street location photographed in Manhattan than in his home borough. New York City is not merely cultural but also imagistically rooted in Manhattan.

Q. *What are some other differences between the mental maps of New Yorkers and Parisians?*

A. One really pronounced difference is the ethnicization of the New York mental maps. Contrary to the melting-pot reputation of this city, our respondents listed over 51 distinguishable ethnic groups and identified their neighborhoods, including districts where one could find Ukrainians, Iroquois, and Newfoundlanders. Ethnic groups, however, did not figure greatly in the Parisians' mental maps. Of course, with the exception of the North African districts and the Jewish quarter around St. Paul, Paris doesn't have the multiple ethnic contrasts of New York, but New Yorkers really have a greater tendency to *define* a neighborhood in ethnic terms—Little Italy, Chinatown, and so forth—and this plays an important part in the New Yorker's representation of his city—this despite the abundant laws to prevent ethnic discrimination.

Q. *Did the study give rise to any particularly unexpected responses?*

A. There were many surprises. For example, when we asked people to name places of unusual interest that are not known to the general public, they actually did this, and produced a list of 424 individual locations. I was unfamiliar with about a third of them (see "Hidden Delights" box). I was astonished to learn that a museum of Tibetan art is located on Staten Island. I paid a visit recently, and it is a delightful place. I was also surprised that about 8 percent of the respondents, mainly Brooklyn people, zeroed in on the Mafia when asked to name ethnic groups, and located them in Bay Ridge and Bensonhurst.

Q. *In one question you asked people to describe scenes of New York that came to mind and which they felt might captivate or inspire a poet. What did you learn about the imagery this city inspires in its citizens' minds?*

A. Central Park appears frequently in people's imagery, and many feel it is rendered especially beautiful when it is covered with snow. Almost all of the imagery is in a positive vein and principally beautiful or awe-inspiring. The dominant image is the monumentality of the city, its skyline as seen from distinctive perspectives, such as the Queensboro Bridge, George Washington Bridge, ships, airplanes, and ferries.

Here are some of the more striking images provided by our subjects:

☐ "New York as a city of bridges, especially the beauty of the Hell Gate and Bayonne arches, the immensity of the Verrazano, the spiderweb character of the Brooklyn, and the repeated symmetry of the Queensboro."

☐ "Look out from the tower of Riverside Church, through the bells of the carillon, down onto the roofs of Harlem."

☐ "Take the Circle Line ride around Manhattan and watch young boys dive from the cliffs into Spuyten Duyvil Kill for their own and the sightseers' pleasure."

☐ "Walking through Bryant Park one spring day after an afternoon of rain I was surprised by the reflection of the Empire State Building in one of the puddles. There it was—only in New York could a puddle have that building in it."

☐ "Blades of grass trying to grow beside a water hydrant or crack in the street."

☐ "The elderly people I see—one old man perched on a fire hydrant playing his fiddle."

Q. *What did people have to say about New York's neighborhoods?*

A. New Yorkers could not make up their minds about some neighborhoods, and on others there was total agreement. The Village was usually commented on favorably and was described in terms of its safe, friendly, and lively attributes, and midtown, West Side, got its share of consistent compliments, described as the core of the Apple, funky, nonstop, and safe. The Upper East Side, however, provoked wide disagreements among our readers, ranging from the poshest, oldest money, most-elegant-in-the-world description to one person's condemning "dirty, redolent of burning meat, ripoff prices, filled with strangers making booze noises." It was also thought to be cold and stuffy.

Q. *Do people tend to use all parts of the city they know about?*

A. No, although the person may have a broad and detailed mental picture of the city, his own life frequently reduces to a path that runs from his home, through the transportation system, to his place of work. He may view a neighborhood just a few blocks from his path with the same wonder and freshness as a tourist from out of town.

Q. *You asked people to say which areas they had never visited but would like to explore. What insights did their responses bring?*

A. It seemed to be a highly individual matter.

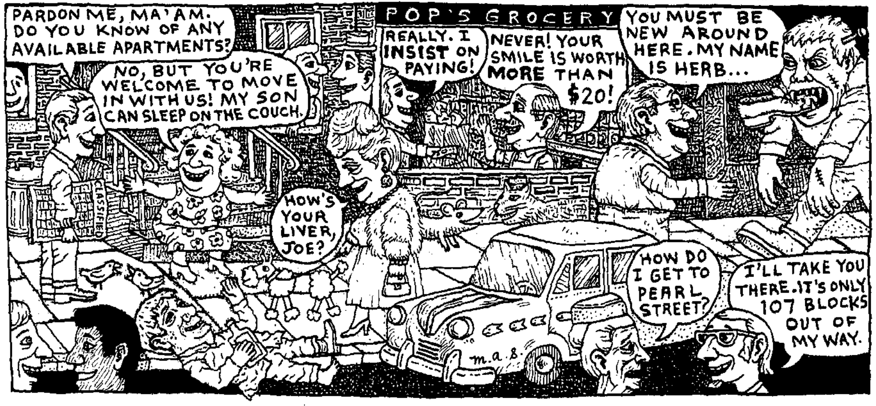
(Continued on page 63)

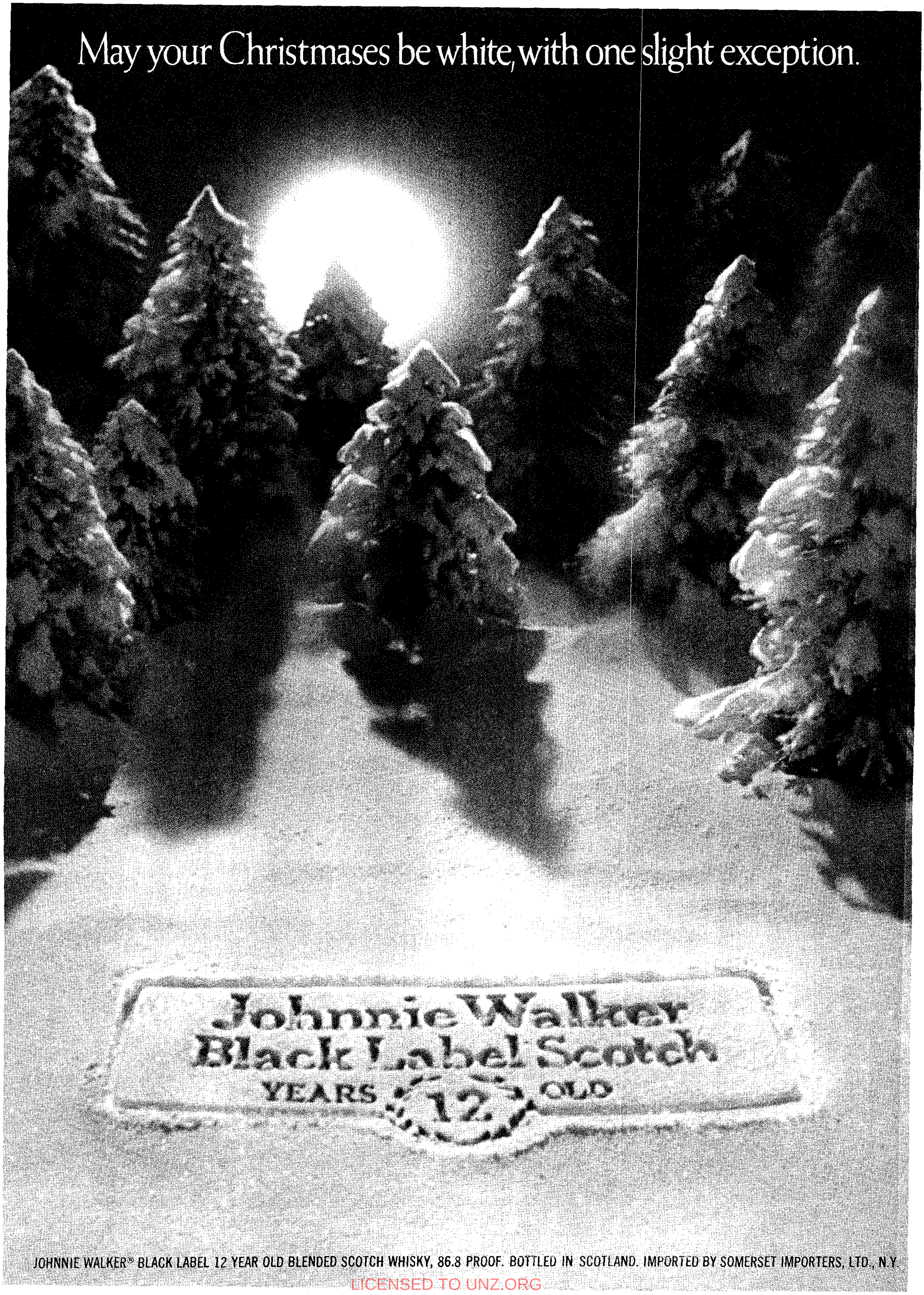
Good Neighbors

Here are the neighborhoods most respondents considered friendlier than their own. Note our sample came from all five boroughs.

1. Greenwich Village West (19%).
2. Brooklyn Heights/Park Slope (16%).
3. Upper West Side (south of 86th, west of Amsterdam) (10%).
4. Greenwich Village East (10%).
5. Midwood/Canarsie/Flatlands (7%).

MARK ALAN STAMATY


PARDON ME, MA'AM. DO YOU KNOW OF ANY AVAILABLE APARTMENTS?
NO, BUT YOU'RE WELCOME TO MOVE IN WITH US! MY SON CAN SLEEP ON THE COUCH.
CLASSIFIED
POP'S GROCERY
REALLY. I INSIST ON PAYING!
NEVER! YOUR SMILE IS WORTH MORE THAN $20!
YOU MUST BE NEW AROUND HERE. MY NAME IS HERB...
HOW'S YOUR LIVER, JOE?
HOW DO I GET TO PEARL STREET?
I'LL TAKE YOU THERE. IT'S ONLY 107 BLOCKS OUT OF MY WAY.
m.a.s.


May your Christmases be white, with one slight exception.
Johnnie Walker
Black Label Scotch
YEARS 12 OLD
JOHNNIE WALKER® BLACK LABEL 12 YEAR OLD BLENDED SCOTCH WHISKY, 86.8 PROOF. BOTTLED IN SCOTLAND. IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y.

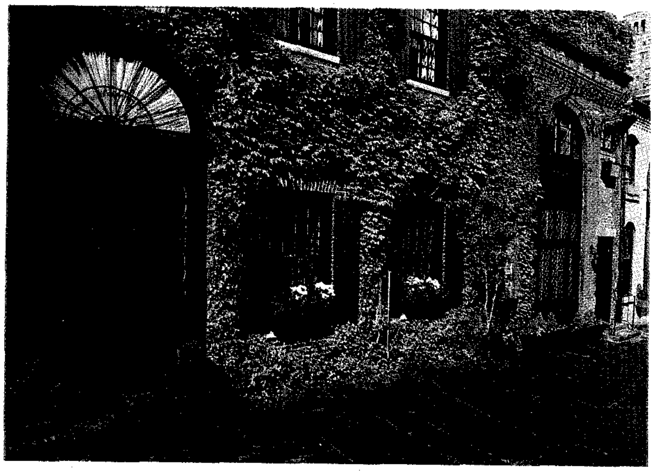
Hidden Delights

Many New Yorkers have a secret beauty spot in the city that few people know about. When Dr. Milgram asked our readers to name such places, they produced a list of 424 individual locations. We've chosen six places from that list. Pay them a visit and you can fill in your own mental map. Though Dr. Milgram has explored many blocks in this city during his research, even he had never heard of about a third of the places that turned up as New York's secret delights.

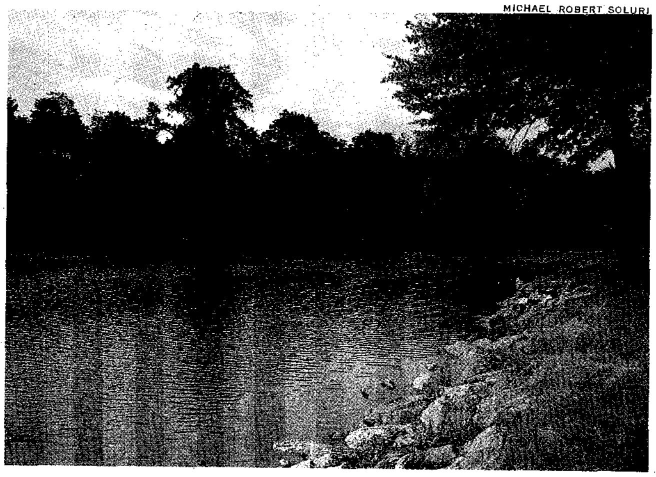
He was astonished to learn that a museum of Tibetan art is located on Staten Island. He paid a visit recently and found it to be a delightful place.

The six photographs shown here are particularly interesting when one considers how close to urban sprawl and congestion they really are. The beautiful Victorian mansions at Albemarle Terrace, for example, are only a stone's throw from Flatbush Avenue.

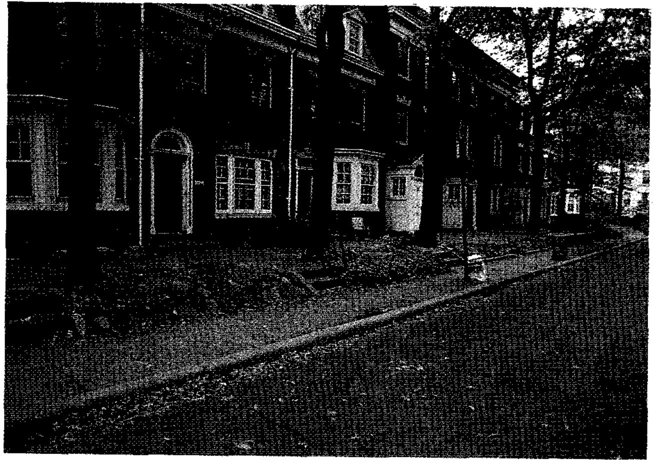
MICHAEL ROBERT SOLURI



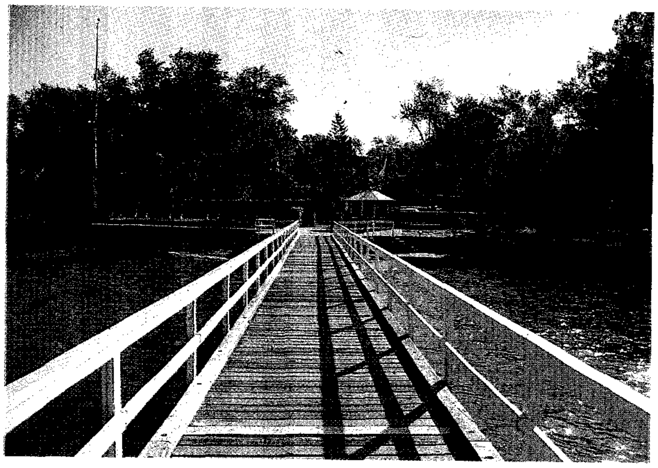
Sniffen Court: *Nineteenth-century mews in mid-Manhattan.*



Crocheron Park: *Unexpected oasis in Queens.*

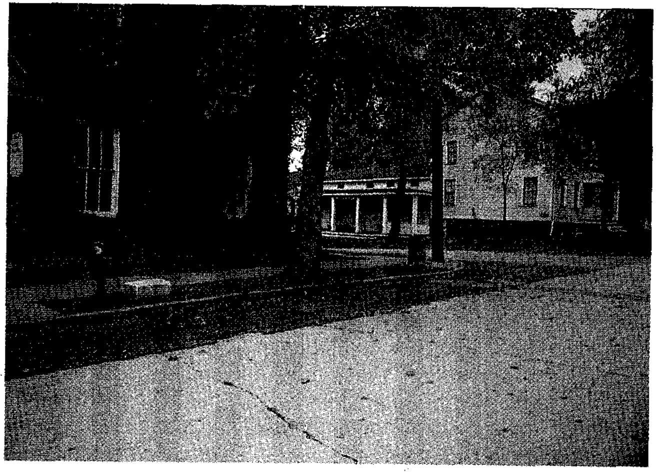


Albemarle Terrace: *Victorian cul-de-sac in Brooklyn.*



Douglas manor: *Sylvan estate in Queens.*

College of Mount Saint Vincent: *Secret gardens in the Bronx.*



Richmondtown Restoration: *Clapboard coziness on Staten Island.*

A Love/Hate Relationship With the City

R.O. BLECHMAN

New Yorkers' feelings about their city run strong. Their greatest dislike? Just under half cited our much lamented crime rate. Crime was closely followed by other old woes: dirt (several specifically mentioned dog mess); noise; corruption; and incompetence. But very few people find the fiscal crisis a pain. These urban horrors are not just old news to New Yorkers. They have, says Milgram, been with us since cities came into being.

Will we ever get used to them? Milgram concludes that at some level we have never fully adapted to city life, that there is a part of human nature that rejects these correlates of city existence and refuses to acknowledge their inevitability. City delights, on the other hand, take no getting used to, and our readers seemed to find just as much to like as to dislike about New York. They readily listed the diversity and availability of culture, goods, and services.

Many are excited by the city's energy—it's a place where "things happen"—while others enjoy the privacy afforded by its size and crowds. Many readers simply like other New Yorkers—their diversity, sophistication, and tolerance. And few, it seems, feel they have exhausted the city's urban pleasures.

(Continued from page 59) Such widely disparate locales as Audubon Terrace, the Brooklyn waterfront, Hunter Island, Grant's Tomb, and the wine cellars of "21" were mentioned. Two people rooted for Harlem and Spanish Harlem, eight expressed themselves keen to explore SoHo, and a rather astonishing nineteen listed Staten Island. This was the largest single overlapping group by far, and it led me to speculate that thousands of New Yorkers probably share this secret—maybe even shameful—wish.

Q. *What's keeping them from such visits?*

A. There is a curious aspect to life here. Many individuals claim they would never leave New York because of its enormous cultural richness: museums, theaters, opera, etc. Yet when you ask, you learn that they may not have gone to the theater since the opening of *Oklahoma!* I used to think there was something paradoxical in this, but recent studies of cognitive control have shown that simply having a *potential* for choice substantially affects our mood and behavior. For example, Dr. David Glass showed that if a person is exposed to bursts of very loud noise, he will experience a post-adaptation fatigue. But if he is given a switch and told he can turn off the noise whenever he likes, he will not experience this fatigue. Simply knowing that he has control—a choice—makes the difference. The very availability of theater and museums is one of the most important sources of satisfaction for New Yorkers.

Q. *You once said that New York is a "soft city." What did you mean by that term?*

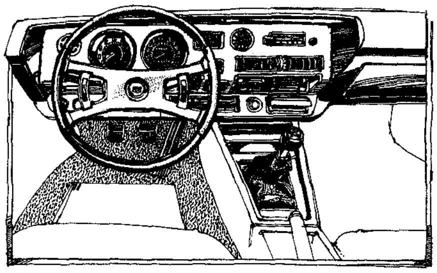
A. The description of New York as a "soft city" was first used by Jonathan Raban, and I like the idea. It means that you can mold the city to your own needs and peculiarities. The city has so many sides to it, is so varied, that through selectivity and the pursuit of your own special needs, you can shape it to your personal requirements. It is not hard and unyielding but takes on the impress which each individual gives to it.

Q. *Did people feel they had exhausted the urban pleasures of New York?*

A. Encouragingly, only eight people said they felt they had. Of these eight, five came from Queens. And curiously enough, when you look at the statistics, people from Queens do seem to be more negative.

Q. *Have you a final comment to make about New York?*

A. New York is an *infinite* city, infinite in the sense that even if you have set out to explore all its nooks and crannies, by the time you have gone through it from top to bottom, the top has already changed and you need to go through it again. Only a few cities have this quality—New York, Paris, London—to name the most conspicuous among them. These cities are not fully knowable, not fully decipherable, because they are intricate, variegated, and in a continual state of transformation. ■



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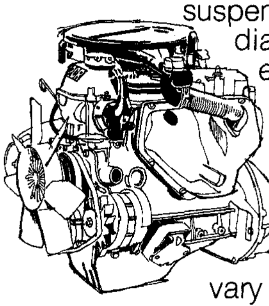
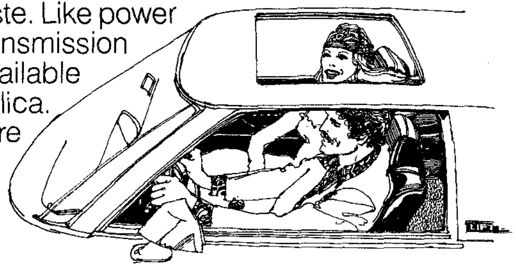
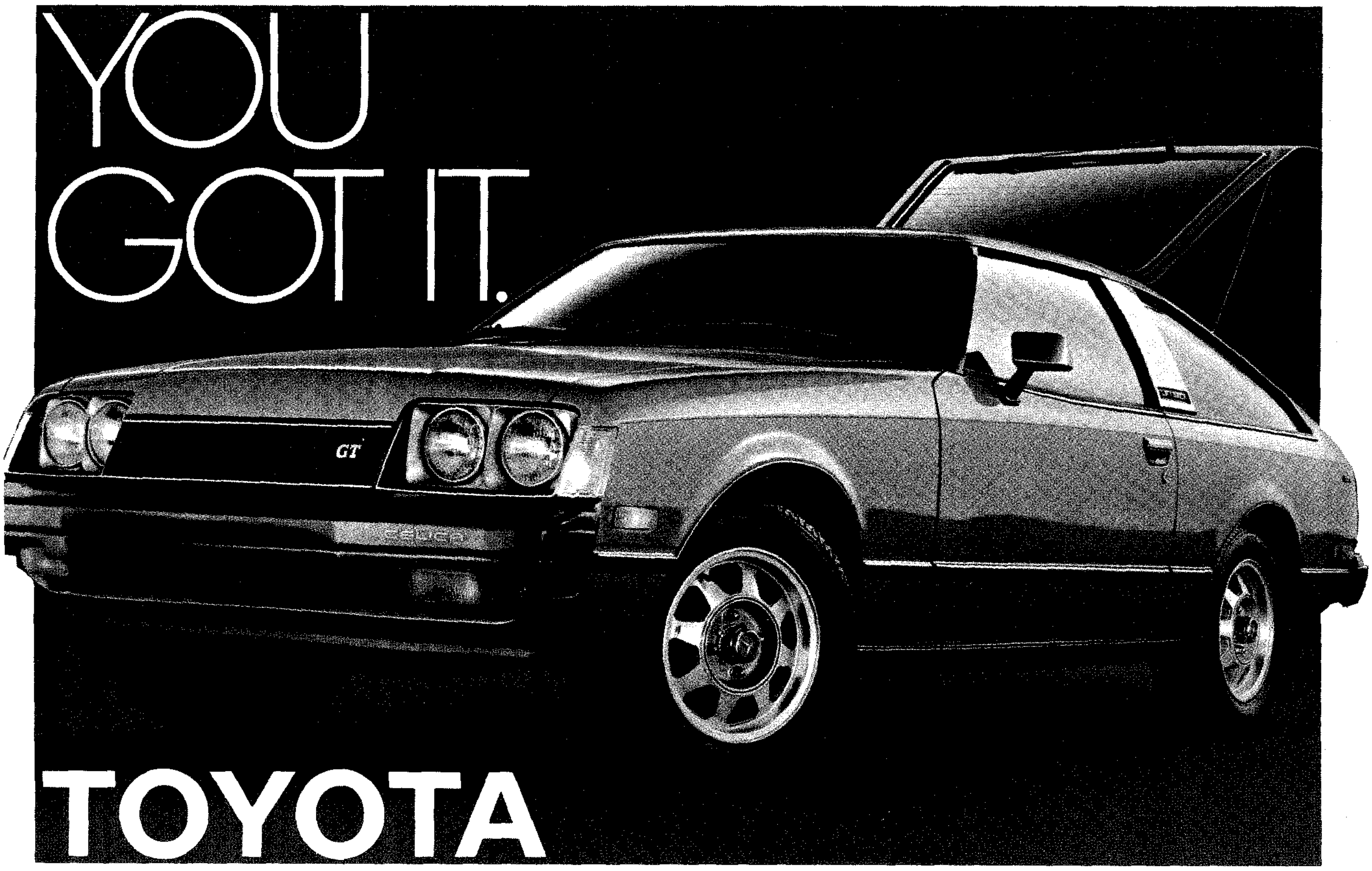


The beauty is value. The 1978 Celica GT Liftback delivers Toyota dependability and economy. In EPA tests the Celica GT Liftback was rated at 34 highway, 20 city. These EPA ratings are estimates. Your mileage will vary depending on your driving habits and your car's condition and equipment. California ratings will be lower. GT Liftback options are for personal taste. Like power steering, automatic transmission or the new sun roof (available Jan. 1978). The 1978 Celica. The car of the 80's here today.





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Every Good-bye Ain't Gone

By James Baldwin

> "...My ancestors told me to *keep the faith:* I vowed I would. Now is the time to return to New York, to the eye of the hurricane..."

I am writing this note just 29 years after my first departure from America. It was raining—naturally. My mother had come downstairs, and stood silently, arms folded, on the stoop. My baby sister was upstairs, weeping. I got into the cab, waved, and drove away.

It may be impossible for anyone to tell the truth about his past. You drag your past with you everywhere, or it drags you. Therefore, the simplest thing for me to say concerning that first departure from America is that I had no choice. It was not the heroic departure of a prodigy. Time was to prove (and how!) that I was a prodigal son indeed, but, by the time the fatted calf came my way, intimacy with too many dubious hamburgers had caused me to lose my appetite. I *did* want the people I loved to know how much I loved them, especially that little girl weeping on the top floor of that tenement: I will say that. And my departure, which, especially in my own eyes, stank of betrayal, was my only means of proving, or redeeming, that love, my only hope. Or, in other words, I knew then that I was a writer, but did not know if I could last long enough to prove it. And, if I loved the people I loved, I also knew that they loved me, did not deserve and could scarcely afford the spectacle of the firstborn as a disaster. That seems a grandiose way of putting it, yet it is the only honest way for *me* to put it; and it is not really grandiose at all—it comes out of the life I saw all around me. The song says, *motherless children have a hard time!* And so do the fatherless, and the brotherless. The firstborn knows this first, and, therefore, the accident of being the firstborn is also a reality, and I took it very seriously.

For, in the years that I—we—were growing up in Harlem, Harlem was still, essentially, a southern community, but lately, and violently, driven north. The people had dragged the South with them, *in* them, to the northern ghetto, and one of the results of this was that all of the children belonged to all of the elders. If, for example, a grown-up, even a very young grown-up, caught me doing something I should not have been doing, blocks from my house, he, or she, would whip my behind and carry me, howling, to my house, to tell my mother or father why I had been whipped. Mama or Daddy would thank the person, and then whip my behind again. It is a hard way to learn, perhaps, but there are no easy ways, and so I learned that I was supposed to be an "example." That didn't make sense to me in the beginning—I hated what seemed to me to be an injustice—but it made sense to me later. We were *all* expected to be examples to each other. The eldest was expected to do his best to protect those behind him from being destroyed by the bloody discoveries the eldest had already made. The price for this was astronomical: that the eldest did not allow *himself* to be destroyed.

This was quite an assignment for a black, defenseless-looking high school graduate who—to remain within the confines of the mentionable—had had feet, fists, tables, clubs, and chairs bounced off his only head, and who, by the time of November, 1948, trusted no one, and knew that he trusted no one, knew that this distrust was suicidal, and also knew that there was no question any longer of his *life* in America: his violent destruction could be taken as given; it was a matter of time. By the time I was 22, I was a survivor—a survivor, furthermore, with murder in his heart.

A man with murder in his heart will murder, or be murdered—it comes to the same thing—and so I knew I had to leave. Somewhere else, anywhere else, the question of my life might still be open, but in my own country that question was closed.

Well, I was lucky—the black people I grew up with would say I was blessed. Some things had happened to me because I was black, and some things had happened to me because I was *me,* and I had to discover the demarcation line, if there was one. It seemed to me that such a demarcation line must certainly exist, but it was also beginning to be borne in on me that it was certainly not easy to find: and perhaps, indeed, when found, not to be trusted. How to perceive, define, a line nearly too thin for the naked eye, so mercurial, and so mighty. Only a really shattered, scotch- or martini-guzzling, upward-mobility-struck house nigger could possibly deny the relentless tension of the black condition. Being black affected one's life span, insurance rates, blood pressure, lovers, children, every dangerous hour of every dangerous day. There was absolutely no way *not* to be black without ceasing to exist. But it frequently seemed that there was no way to *be* black, either, without ceasing to exist.

For one of the ways of being black is to accept what the world tells you about your mother and your father, your brother and your sister; and what that world tells you—in many ways, from the language of the lawgiver to the language of the liberal—is that "your" people

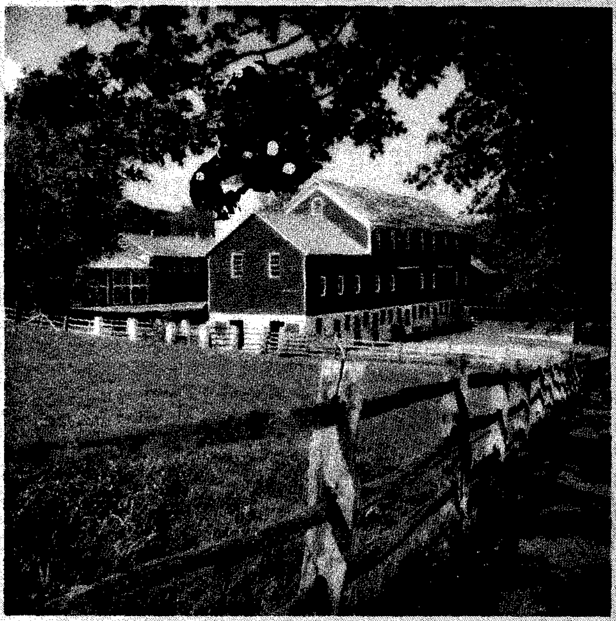
(Continued on page 68)

James Baldwin is at work on a new novel, to be called Just Above My Head.

Photographed by Richard Kalvar/Magnum

Another country: *Baldwin, shown here at his St-Paul-de-Vence home, returns to New York next month after seven years abroad.*

This close.



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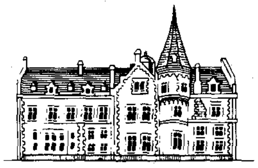

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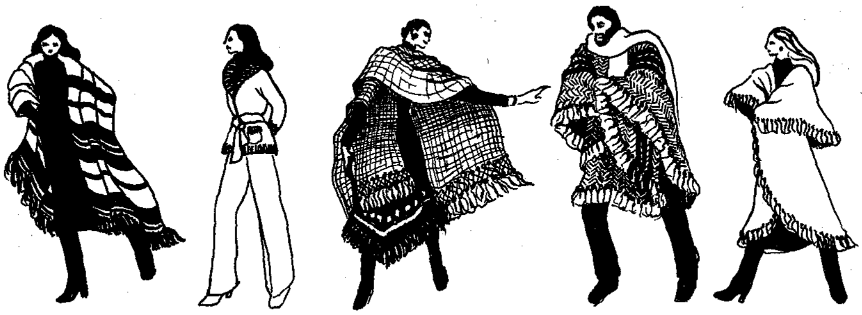

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(Continued from page 64) deserve, in effect, their fate. Your fate—"your" people's fate—involves being, forever, a little lower than these particular angels, angels who, nevertheless, are always ready to give you a helping hand.

Well, this is, after all, but another way of observing that it is exceedingly difficult for most of us to discard the assumptions of the society in which we were born, in which we live, to which we owe our identities; very difficult to defeat the trap of circumstance, which is, also, the web of safety; virtually impossible, if not completely impossible, to envision the future, except in those terms which we think we already know. Most of us are about as eager to be changed as we were to be born, and go through our changes in a similar state of shock.

Including this writer, of course, who was far, however, years ago, from being able to forgive himself for being so irretrievably human. The power of the social definition is that it becomes, fatally, one's own—but it took time, and much deep water, to make me see this. Rage and misery can be a source of comfort, simply because one has lived with rage and misery for so long.

But to accept this rage and misery as a source of comfort is to enter one of the vicious circles of hell. One does not, after all, forgive the world for this horror, nor can one forgive oneself. Because one cannot forgive oneself, one cannot forgive others, or, even, really, *see* others—one is always striking out at the wrong person, for only some other, poor, doomed innocent, obviously, is likely to be in striking range. One's self-esteem begins to shrivel, one's hope for the future begins to crack. In reacting against what the world calls you, you endlessly validate its judgment.

I had not conceived, then, that I had only to study the hieroglyphic of my circumstances if I wished to decipher my inheritance. *Circumstances:* a rather heavy word, when you consider it, connecting, for me, by means of Ezekiel's *wheel in the middle of a wheel,* with the iron, inescapable truth of revolutions—we black folk say, what goes around, comes around. Circumstances, furthermore, are complicated, simplified, and, ultimately, defined by the person's reaction to these circumstances—for no one, no matter how it may seem, simply *endures* his circumstances. If we are what our circumstances make us, we are, also, what we make of our circumstances. This is, perhaps, the key to history, since *we* are history, and since the tension of which I am speaking is so silent and so private, with effects so unforeseeable, and so public.

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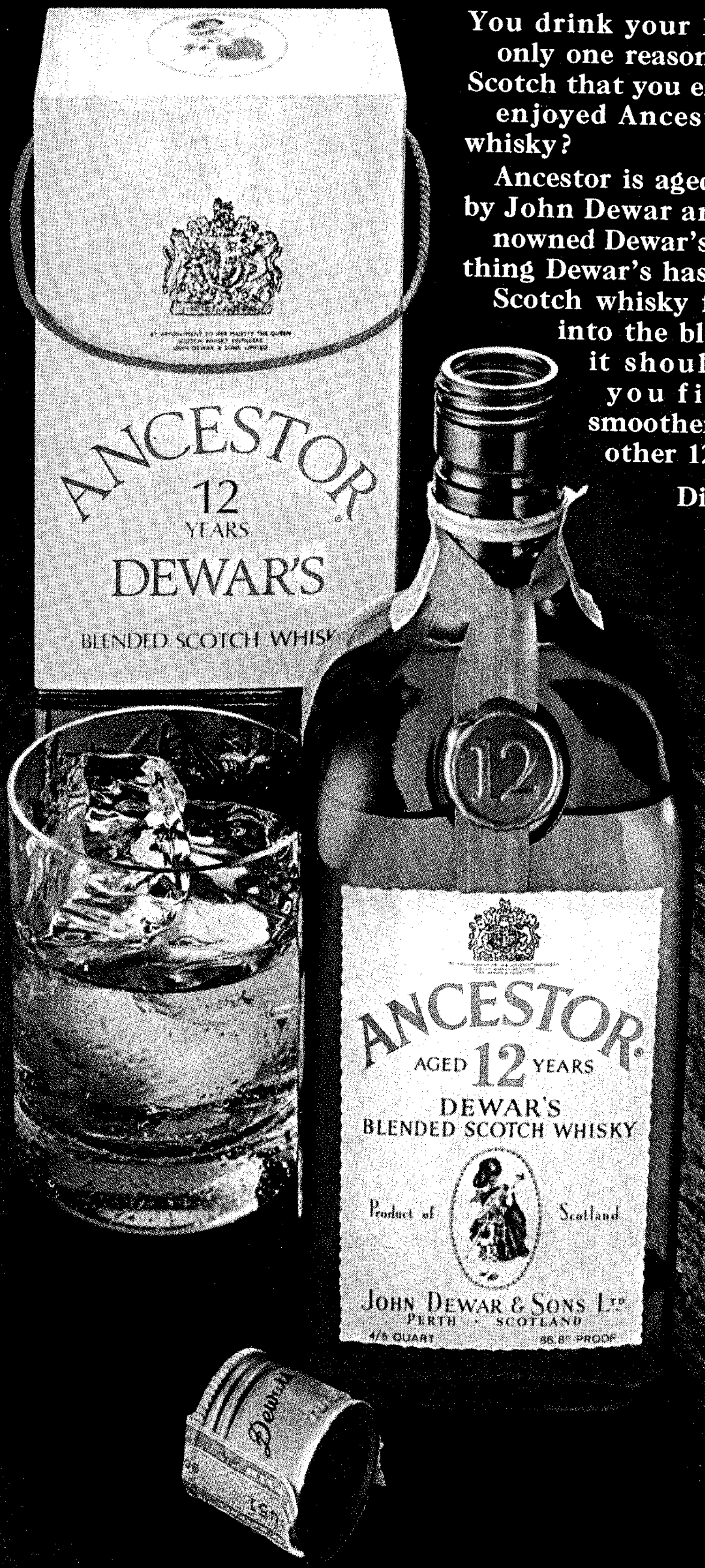

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In any case, the Americans' ladder is not Jacob's ladder, their pillow is not Jacob's pillow. Armed with this legacy, this testament, and this envelope which I had not yet opened, I went to France.

November 11, 1948: rain, fatigue, panic, the absolute certainty of being dashed to death on the vindictive tooth of the Eiffel Tower, which we circled, it seemed to me, for hours. I do not remember feeling the remotest exhilaration. I had a few "friends" in Paris, and $40 in my pocket, and expected a little less from my friends than I did from the $40. I was wrong, I must tell you at once, as to my friends, who were far more present than I would have dared allow myself to hope—my first lesson, perhaps, in humility; perhaps the first opening of a certain door. For the people who were nice to me were very nice to me without, if you see what I mean, being *nice:* They forced me to recognize that they cared about me. This was a bewildering, a paralyzing, revelation, and I know that I was not very graceful. The Bronx, Brooklyn, Texas, Princeton, and Alabama accents stammered out a need and anguish like my own: If I were ever to grow up, ever, then I had to hear my accent in the accent of others, and to recognize that anguish was not a province which I had discovered only yesterday, alone. On the other hand, I was right about the $40, which melted in a day, and there I was, in Paris, on my ass.

My ass, mister, *mine:* and I was glad. In spite of everything—the cops, the concierges, the hotels, the alleys, the joints, eventually the hospital, finally the jail—I was glad. If the demarcation line existed, then I had to be somewhat close to it, for I refused to believe that I could be so abject as to blame my trials, those crises which I myself perpetually precipitated, on my color. Furthermore, I could not dare to see that the question of the demarcation line was a false question and that I could hide behind it, paralyzed, vindictive, and guilty, for the rest of my life.

It was not for this, however, that I had left a small girl crying on the top floor of a Harlem tenement.

There *was* a demarcation line, to be walked every hour of every day. The demarcation line was my apprehension of, and, therefore, my responsibility for, my own experience: the chilling vice versa of what I had made of my experience and what that experience had made of me. I will owe the French a debt forever, for example, if only because, during one of my passionately insane barroom brawls, I suddenly realized that the Frenchman I was facing had not the remotest no-

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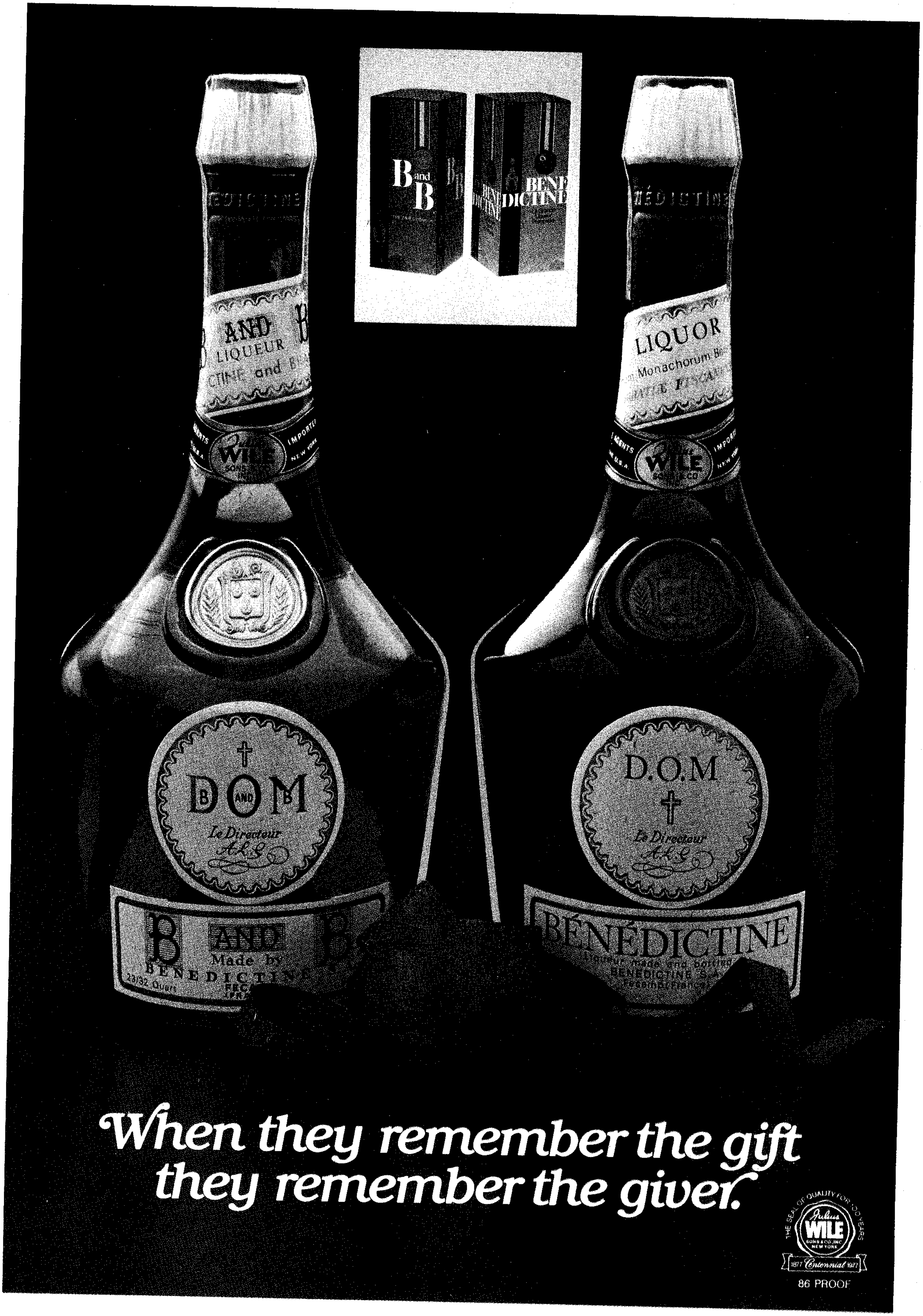
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tion—and could not possibly have had the remotest notion—of the tension in my mind between *Orléans*, a French city, and *New Orleans*, where my father had been born, between *louis*, the coin, and *Louis*, the French king, for whom was named the state of Louisiana, the result of which celebrated purchase had been the death of so many black people. Neither did any African, as far as I could tell, at that moment of my own time and space, have any notion of this tension and torment. But what I began to see was that, if they had no notion of *my* torment, I certainly had no notion of theirs, and that I was treating people exactly as I had been treated at home.

In order to keep the faith—climbing Jacob's ladder—I came home, to go to Little Rock and Charlotte, and so forth and so on, in 1957, and was based in America from 1957 to 1970.

I have been in and out of my country, in and out of various cauldrons, for a very long time, long enough to see the doctrine of white supremacy return, like a plague, to the continent which spawned it. This is not a bitter statement. It comes, to tell the truth, out of love, for I am thinking of the children. I watch—here, for example—French and Algerian children trying to become friends with each other, reacting to, but not yet understanding, the terrors of their parents, and very far indeed from having any notion of the terrors of the state. They have no way of knowing that the state is menaced and shaken to the degree, precisely, that they, themselves, the presumed victims, or at least, the wards of the state, make manifest their identity—which is not what it might be, either for better or for worse, if they were still in Algeria. They cannot possibly know that they, ex-slave and ex-master, cannot be used as their fathers were used—that all identities, in short, are in question, are about to be made new.

Every good-bye ain't gone: human history reverberates with violent upheaval, uprooting, arrival and departure, hello and good-bye. Yet, I am not certain that anyone ever leaves home. When "home" drops below the horizon, it rises in one's breast and acquires the overwhelming power of menaced love.

In my early years in Paris, I met and became friends with an elderly man who had left Germany in something like 1933 to become a hunted refugee because he had refused, in any way whatever, to be a part of the criminal Nazi state. I admired this man very much, and his pain was very vivid to me. God knows one couldn't quarrel with his reasons for leaving Germany, and yet his repudiated

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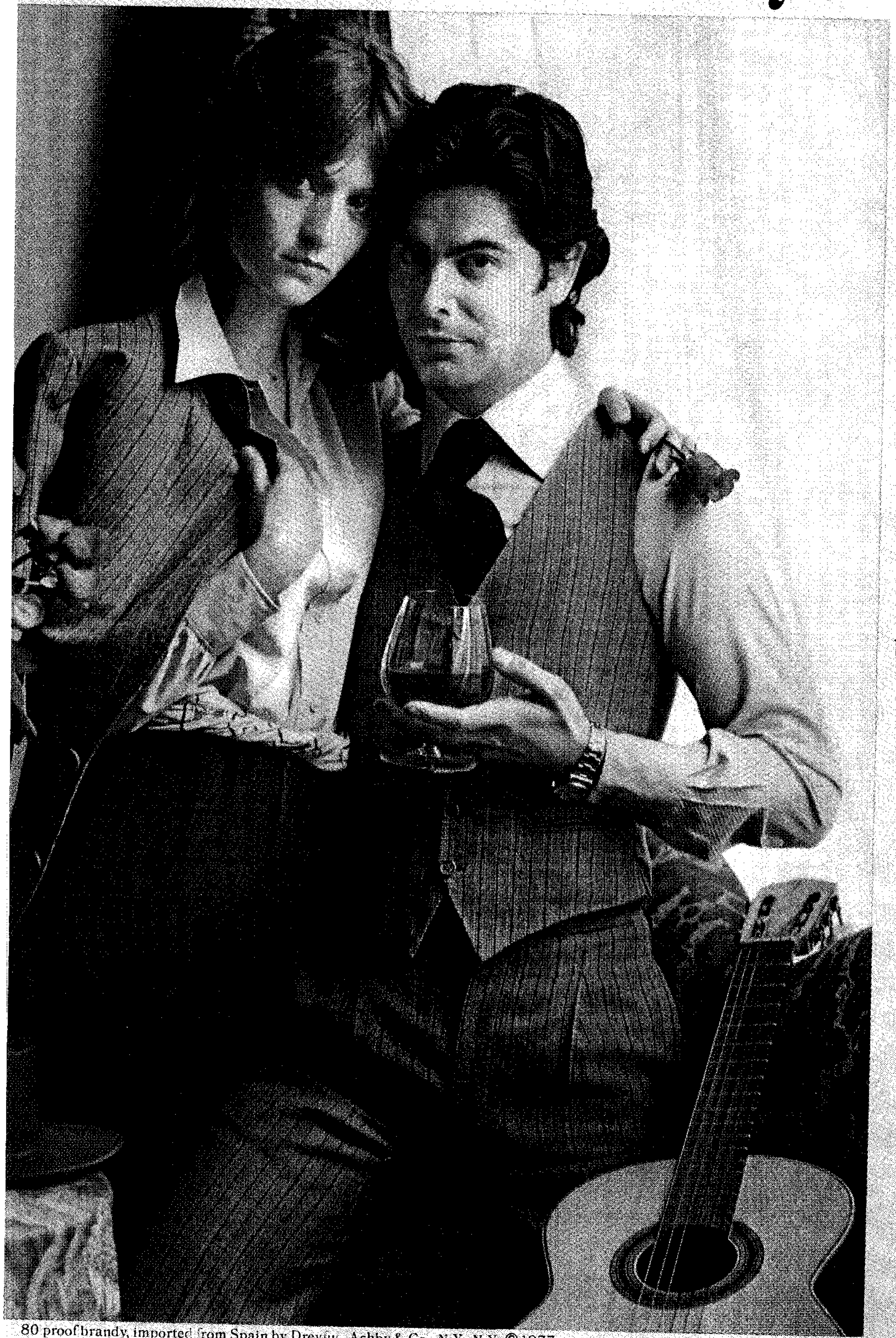

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homeland was present in everything he said and did. The French landscape, which he loved as I did, could console, could even nearly reconcile: but it could not replace the landscape he carried in his heart. In the early fifties his mother was dying and wanted to see her son one last time, and I took my friend to the railroad station. I never, never forgot that moment. I wondered if that was going to happen to me. I wanted to go home, I wanted to see *my* mother and my brothers and my sisters and my friends—but the novel wasn't finished (it seemed, indeed, that it would *never* be finished), and that was the only trophy I could carry home. All my love was in it, and the reason for my journey.

I suspect, though I certainly cannot prove it, that every life moves full circle—toward revelation: You begin to see, and even rejoice to see, what you always saw. You can even tell anguish to sit down, and shut up, you're busy right now—and anguish, as you should certainly know by now, ain't to go nowhere. It might go around the corner, on a particularly bright day, and there *are* those days: but anguish has your number, knows, to paraphrase the song, where you live. It's a difficult relationship, but mysteriously indispensable. It teaches you.

So. I *could* talk about the European panic, which takes so monotonous a form: but what is happening in Europe, now, to blacks, and to other, unprecedented niggers, has been happening for a very long time. Once I began to recover from my delirium, it was the first thing in Europe that I clearly saw: so it would be dishonest to pretend that this crisis, a global crisis, has anything to do with my motives or my movement now. I will say that my baby sister is a grown, married woman now, with an exceedingly swift and cunning son who has not the faintest intention of allowing me to forget that I'm his uncle: so, for me, for all of us, I believe, that dreadful day in November of '48 is redeemed.

Neither do I want anyone to suppose that I think that the gem of the ocean has kept any of its promises, but my ancestors counseled me to *keep the faith:* and I promised, I vowed, that I would. If I am a part of the American house, and I am, it is because my ancestors paid—*striving to make it my home*—so unimaginable a price: and I have seen some of the effects of that passion everywhere I have been, all over this world. That music is everywhere, resounds, resounds: and tells me that now is the moment, for me, to return to the eye of the hurricane. ■

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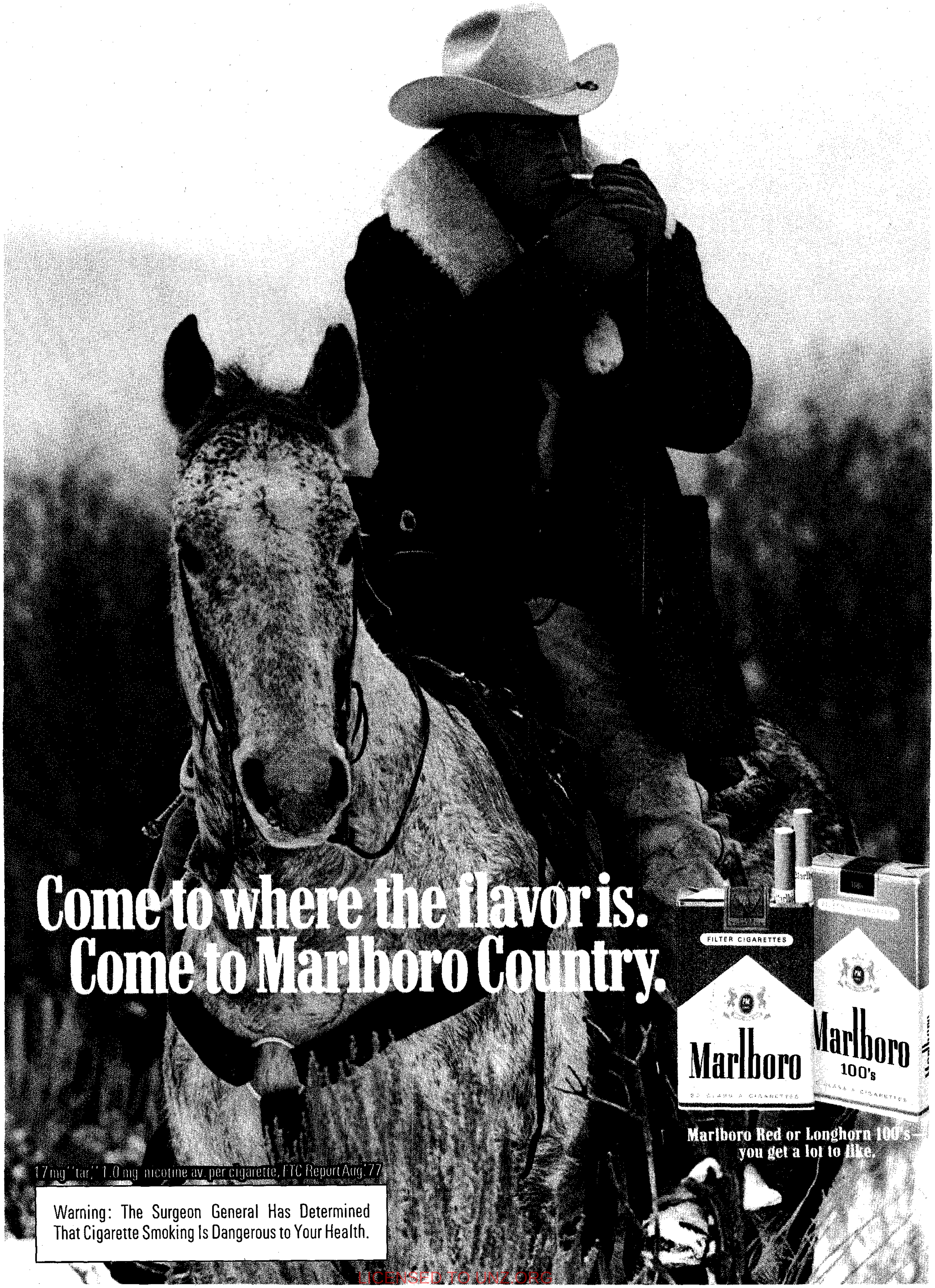

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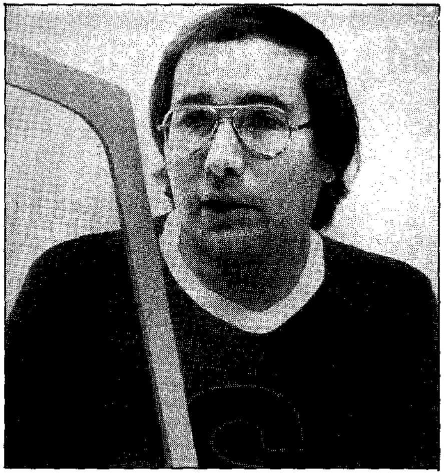


A piece of the action: *At first, money just rolled in to Richard Sorkin, Ltd.*

Collect Big Bucks and Go Directly to Jail

By Stan Fischler and Richard Friedman

"... Sports agent Sorkin discussed his case with us and told an extraordinary tale of greed, stupidity, and carelessness..."

SORKIN SENTENCED UP TO THREE YEARS IN JAIL—New York *Times*, November 29, 1977.

In 1973, sports agent Dick Sorkin was at the top of his game. When he demanded a five-year, $1,500,000 contract for a client, general managers knuckled under.

By 1974, the balding former sportswriter represented over 300 athletes (including Al Skinner of the Nets and Tom Lysiak of the Atlanta Flames). The next year, according to conservative estimates, his business was valued in the millions. His home in Rockville Centre, stocked with sports souvenirs, paintings of clients—significantly, everything but books—was valued at more than $100,000. "I had so much money," says Sorkin, "I couldn't afford to keep it in the bank."

So why is this nice Jewish boy from middle-class suburbia confronted with a three-year sentence for grand larceny?

Sorkin discussed his case with us last week—the only press interview he has granted since his trial—and told an extraordinary tale of greed, stupidity, and carelessness.

The Sorkin empire began its relentless rise in 1972, when a brand-new sports league, the World Hockey Association, unexpectedly surfaced to challenge the National Hockey League. The WHA used a time-honored system to lure superstars such as Bobby Hull and Derek Sanderson: money, lots of it.

Sorkin had a splendid wedge with which to mine the WHA's mother lode. He loved hockey, had been a sportswriter for Long Island's *Newsday*, and his brother-in-law, Mineola attorney Neil T. Shayne, owned the original WHA New York franchise. At the time, Sorkin ran a small ad agency, but he was restless and realized the WHA's potential. "I figured I could represent players and get a percentage," he says. "I'd get their taxes taken care of and their insurance. That's it."

He told Shayne what he had in mind, and Shayne approached Martin Blackman, a successful Manhattan sports representative, on behalf of Sorkin.

According to Blackman, now chairman of the Practising Law Institute's seminars on sports law, he made an arrangement with Sorkin in which the aspiring rep would seek the clients. "Since Dick had no experience, I spent hours prepping him," says Blackman. "In fact, I gave him a quick course in the representation of professional athletes; I even gave him the standard contract we used with players."

Unlike other successful sports representatives, like Boston's Bob Woolf and Blackman, Sorkin went out on the hustings himself. "Dick toured western Canada," Blackman recalls. "He was supposed to sign players; I would handle the negotiations."

Then, Blackman says, Sorkin returned from his Canadian tour, but he didn't call. "Sorkin never answered my calls either. When I finally got hold of him he told me he had decided to do the representation on his own."

(Sorkin admits that Blackman did assist him at the start, but he insists that subsequent arrangements between the two were never formalized. As for their meeting after the Canadian trip, Sorkin says they did, in fact, get together at a Bar Mitzvah not long after his return.)

Sorkin returned from his first Canadian expedition flushed with success. "All of a sudden," he remembers, "I had twenty players signed up and I didn't even have a business. At the time I had no idea I'd be expected to handle players' money. I didn't know what the heck was going to happen."

That problem was solved when he was invited into the well-carpeted Madison Square Garden office of Rangers general manager Emile Fran-

Illustrated by Jay Harper

"...Although Sorkin had lost $700,000 to bookies and in the stock market, superficially his business continued to thrive..."

cis. Sorkin had signed a promising young defenseman named Larry Sacharuk in Saskatoon, Saskatchewan, and now Francis wanted Sacharuk for the Rangers. They agreed on terms, but Sorkin didn't know what to do next. "Francis said, 'Who do you want me to make the check out to?' I felt like a jackass. He told me most players have checks made out to their agents, 'in trust for.' Then I discovered that players expected agents to handle their money. 'You just give us an allowance,' some of them said. So I got an accountant to set up my books so that all the money would go into one account. In retrospect, that was nonsensical. If the accounting had been done properly, every fellow would have had his own escrow account."

This was Sorkin's first major blunder, although he insists that his accountants and attorneys at the time advised him that the single account was not only legal but advisable. "The best way to describe his business organization," says Sorkin's present attorney, Michael Bennett Kent of Mineola, "is as a very unsophisticated way to run an accounting system."

Nevertheless, with the cash gushing in and dozens of new clients—among his biggest plums was a five-year, $1,500,000 deal for Lanny McDonald of the Toronto Maple Leafs—Sorkin maintained a nickel-and-dime accounting operation. "All of a sudden," says Sorkin, "huge signing-bonus checks were pouring in. A hundred thousand dollars here, another hundred thousand dollars there; soon the time came to do something with the money. There was too much in the bank, so we decided to invest in the stock market."

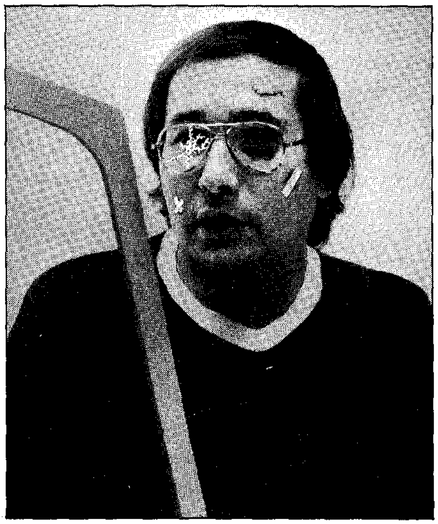
"At that stage," says an acquaintance, "I knew that greed would be his downfall."

Sorkin was steered to Wall Street and began investing at a time when the market was about to nose-dive. At first, Sorkin was oblivious to the trend and was dazzled by the endless flow of contracts. "I became totally obsessed by greed," says Sorkin. "I said, 'Holy s - - t, look where I am. If I can make money for these players, a year from now I can have the largest agency in the country—no, in the world! I'll get basketball, football players—everybody under the sun.' I figured that if I could make money for them they'd tell their friends, 'Come with Sorkin because he's gonna make you a fortune; look what he did for me.' "

His Wall Street investments, Sorkin says, began with what he describes as "quality companies." He insists that his brokers realized that the money belonged to the athletes and that the brokers themselves selected the stocks. "Unfortunately," Sorkin laments, "we were buying in 1973, when the market was in a terrible slide."

Sorkin's attorneys now question the procedure used by the stockbrokers in handling the players' money. Securities and Exchange Commission regulations, says Kent, may have been violated.

"We have investigated irregularities in the brokers' roles," says Michael Kent. "There is a possibility of a civil action being instituted to pursue possible violations. It is not clear whether they will be instituted on behalf of Richard Sorkin, Richard Sorkin, Ltd., or the players."



Missing in action: *By mid-1976, Sorkin and his athletes were in deep financial trouble.*

By 1976 Sorkin had lost more than $500,000 in the stock market, and there was no relief in sight. At first his clients were unaware that their money was being gobbled up. But Sorkin was getting frantic. "I pressed on until it dawned on me, what if everybody starts to come into the bank at once—that old run-on-the-bank thing; I don't have the money to pay these guys. I better do something about this. I panicked. First I tried to recoup the market losses by buying more stock, hoping that the market would go up, but it kept going down, down, down. I realized that my players knew nothing about the losses and I was ashamed to tell them."

Instead of ending, Sorkin's nightmare worsened by the month as his losses multiplied. "By this time," he goes on, "I was emotionally unstable. A smart guy would have called all his players in, told them what was happening, that the market was bad and we're out $300,000 or $400,000."

But Sorkin was not smart; in fact, his moves soon became egregiously stupid. He sought out bookies and began betting on all manner of sporting events, from professional football games to horse races. "I was irrational," he says. "I was afraid that everyone was going to leave. I became obsessed with the idea of getting the money back."

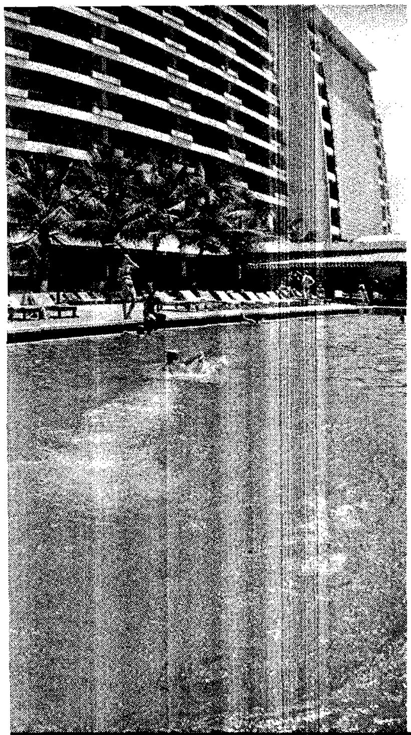
Sorkin's luck was as bad with the bookies as it had been with the brokers. He was, he admits, "the worst kind of bettor in the world. I bet on every football game on Saturday and Sunday, making all kinds of parlays. I would bet on every pro basketball game—except those in which I had clients. But I never bet on hockey; I thought that would be morally wrong. I had a sickness like an alcoholic or a drug addict. There's a racetrack expression that goes, 'You try to get even and you get even worse.' That's what happened to me. The thing is, nobody knew about it at the time, not my wife or my closest friends."

Despite the fact that Sorkin lost $500,000 in the stock market and another $200,000 to his bookmakers, superficially at least, because of the constant influx of fresh capital from players' salaries, his business continued to thrive. Sorkin's relations with many of his clients remained friendly. "The tough thing about this," says Bob Nystrom of the Islanders, "was that Dick and I were close friends. I lived in his house. I watched his family grow—his young daughter and their new baby. We were friends and it really hurt."

Nystrom estimates that he alone lost well over $100,000. His losses and those of 31 other players were detailed by the Nassau County district attorney's office when Sorkin was originally charged with 32 grand-larceny counts last June. In September, he agreed to plead guilty to seven charges, thus avoiding a long, costly trial (although he still faces numerous civil suits on behalf of former clients).

The bottom fell out of Richard Sorkin, Ltd., in July, 1976, when prize clients such as Tom Lysiak of the Atlanta Flames dropped out of his fold.

"One day," says Lysiak, "I discovered that I was four car payments be-



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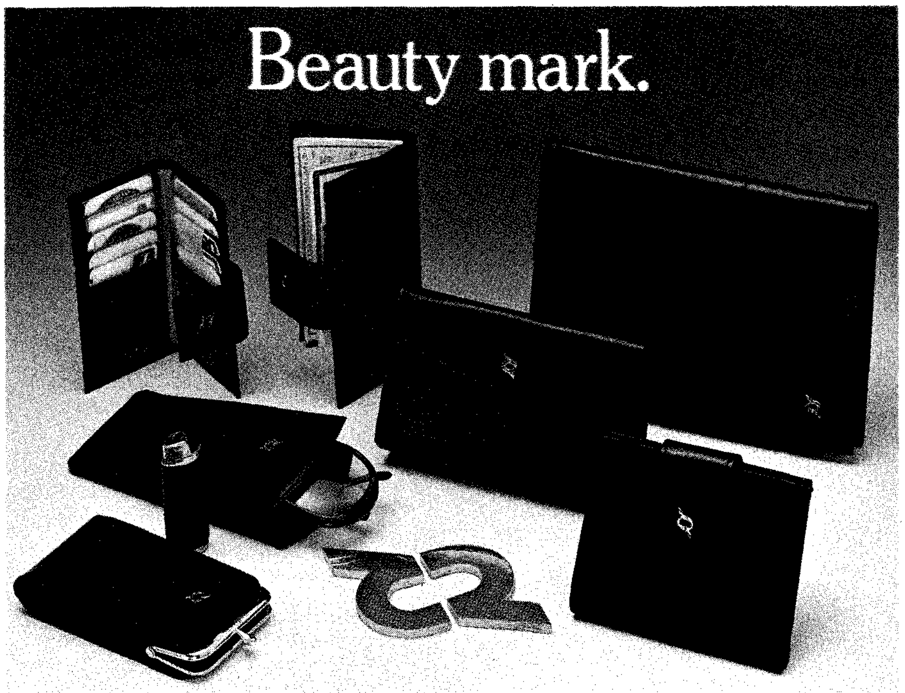

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hind." One by one, players quit Sorkin, reciting sordid tales of unpaid bills. "There were bills I assumed had been paid," says Gary Inness, former goalie for the Philadelphia Flyers. "Then I had to turn around and pay them myself."

Before the 1976–77 NHL season had begun, a lot of players were getting worried. "They requested verification of ledger accounts," explains attorney Kent. "When there were problems substantiating the amount of money actually in the players' bank account—as opposed to what was on the ledger sheet—a panic took place."

Meanwhile, several of Sorkin's employees left his firm, and some competitors in the sports-agenting business revealed bits and pieces of the financial fiasco to newsmen. Finally, late in November, 1976, the *Globe and Mail* of Toronto broke the story that several NHL players were owed money by the Long Island agent.

"The other agents smelled blood," argues Sorkin. "They wanted my players and they swooped down on them—and me. At the time I was building a subsidiary company, Sports Worldwide, Ltd., to market board games that I'm convinced would have been a big money-maker. I planned to put all my share back in Richard Sorkin, Ltd., to give to the players. The board-game business had already signed Bjorn Borg, and Johnny Bench and Roger Staubach were ready to sign. We had prototypes ready to go to the manufacturer for actual sale this Christmas. But I never got the chance, because the other agents vultured in."

Stubbornly, Sorkin fought off inquiries about his business by the media, players, and other agents. "Dick," says attorney Kent, "made the mistake of not seeking any professional or legal counsel until late November, 1976."

Late in 1976, the office of Nassau District Attorney Denis Dillon launched an investigation which culminated in Sorkin's arrest on June 29, 1977, on charges that he stole more than $600,000 from his clients. The investigation revealed that Sorkin received his players' paychecks from the various teams. He was authorized to take this money, pay the players' bills, provide them with cash for spending money, and invest the balance. Dillon charged that Sorkin (who says he is now penniless) instead took the money and converted it to his own use.

Sorkin bitterly claims that from last fall until his sentencing on November 28, newspaper stories appeared which were pockmarked with inaccuracies, including the suggestion that he mixed with organized-crime figures.

"I had no knowledge whatsoever

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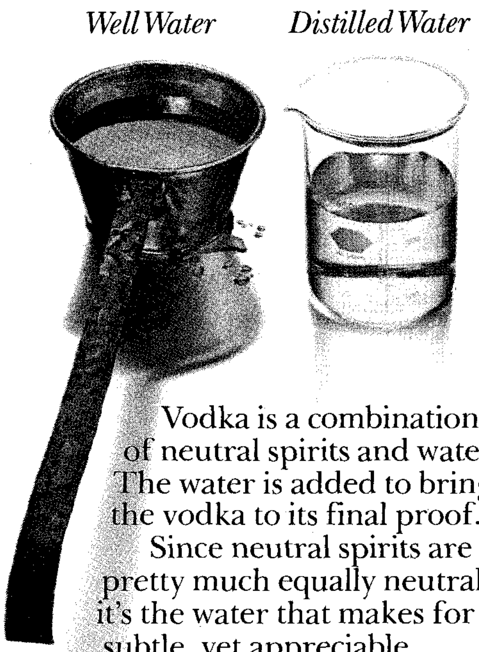

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that anyone with whom I was wagering had any connection with organized crime," he says. "I'm very upset about the malicious things that have been said about me. One reporter from the New York *Post* wrote that I had a relationship with Sam Jacobson. As God is my witness, I never heard of him. I don't know who the hell he is. . . . I have no desire," Sorkin concludes, "to make myself out to be a white knight. I made serious mistakes. I'm grown-up, intelligent, and I should have known better.

"The bottom line was me. It was my company, and I made the mistakes. Nobody goes and pleads guilty to seven counts of anything if he didn't do it."

It all came to an end in Nassau County Court in Mineola, New York, on Monday, November 28. Sorkin, looking grim, stood before Judge Henderson Morrison alongside Assistant District Attorney Robert Clarey, head of the Nassau D.A.'s Commercial Frauds Bureau. At Sorkin's side was another of his attorneys, Richard J. Reisch, from the Mineola firm of Kremer, Reisch & Klar, which he had hired a year earlier.

"Sorkin," said Clarey, "placed himself in a position of trust with respect to athletes, and he violated that trust with a continuous series of lies. Many of the victims were lesser-known athletes who thought their savings were safe for the future."

Clarey called for a four-year sentence. (Sorkin could have been given seven years.)

Reisch described Sorkin as "a man possessed by obsessive compulsion, a gambler. Gamblers do many things—they destroy lives and families."

Judge Morrison, armed with an extensive probation report, letters from Sorkin's friends as well as from his victims, and a memo from Sorkin himself describing the workings of his business and its demise, was the last to speak.

Sorkin's intent as an agent, said Judge Morrison, was "to do a job in this business and to be thought of as one of the outstanding agents." However, the judge continued, Sorkin had embarked on "an ego trip to enhance his own image, so much so that he forgot his responsibility to the people he owed service."

Morrison then discussed the forthcoming sentence in terms of its effect on Sorkin, his family, and society as a whole, and its purpose as punishment and "to deter those in like positions." He then sentenced Sorkin to up to three years in prison; Sorkin would have to serve one year before becoming eligible for parole. ■

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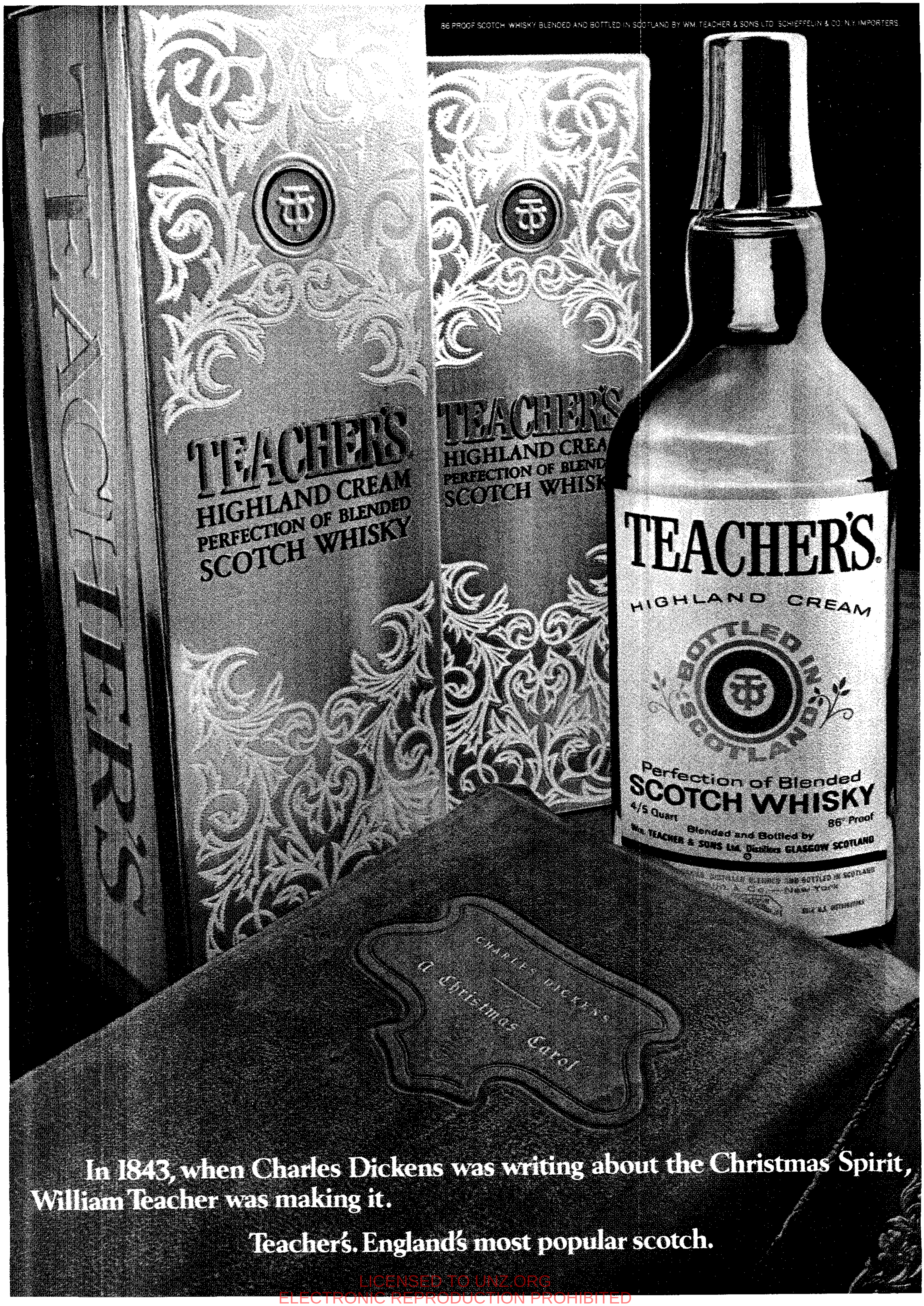
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THE CHILDREN'S-PARTY LINE

"...Entertaining twenty five-year-olds in my apartment was out, but I found many New Yorkers eager to help with kids' parties..."

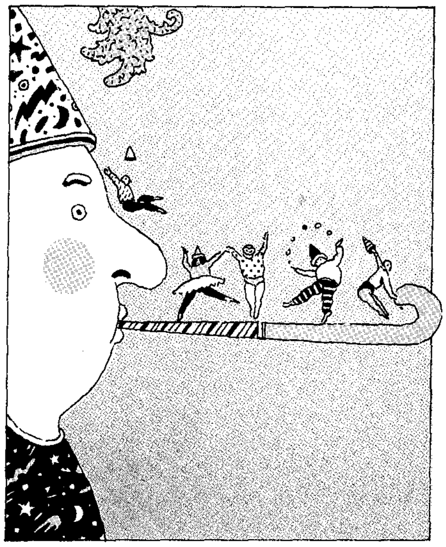
The holiday season is party season, and parties for the young—birthday parties especially—present a definite challenge. Before I was a mother, the word *birthday* evoked memories of a hot day in August, a yard filled with girls and boys in their Sunday best, bright packages, balloons, angel-food cake, and homemade ice cream. By the time my son was three years old, the word *birthday* evoked panic.

This year, I broke out in hives when my five-year-old announced he wanted to invite everyone in his kindergarten class, all five-year-old boys, to his birthday party. The possibility of entertaining twenty five-year-olds in my five-room apartment was out, and the pressure was on. I made my way to the Parents League, which, I had been told, had a file of party ideas. Fourteen dollars (I had to join to look at the file) and several calls later I was still getting nowhere, for one reason or another.

Working well under pressure and rising to the occasion, I managed to produce a highly successful party. Looking to the future, however, and remembering my sore feet and ear, I compiled the following selective guide to party resources and New York establishments that are eager to help with holiday or birthday festivities.

For young car and movie buffs you may plan a celebration in a "drive-in movie theater" at the **Autopub** (767 Fifth Avenue, at 59th Street, 832-3232). Twenty to 50 guests sit in car-seat booths and watch two hours of cartoons or Laurel and Hardy films while feasting on hamburgers or hot dogs, French fries, soft drinks, birthday cake, and ice cream. The party costs $7.50 per child, including tax and gratuity.

At the **Cattleman** (5 East 45th Street, MO 1-1200), Saturday- and Sunday-afternoon children's parties feature a continuous cartoon movie, sheriff's badges for all, and a stagecoach ride. While the youngsters dine on western-size steakburgers, French fries, vegetables, soft drinks, and ice cream (parents provide the cake), a clown goes from table to table making balloon animals for them. Private parties for twenty or more cost $7.25 per child, plus tax and tip, and may be arranged by reserving at least three weeks in advance.



A general store for children, **Curds & Whey** (1461 Third Avenue, between 82nd and 83rd streets, 628-2677) has a back-of-the-store eating area which can be turned into a party room any day of the week for up to twenty children ages one to eight. A 90-minute party for ten costs $40, plus $2 for each additional child. The management decorates the room and provides hot dogs, potato chips, beverages, a personalized birthday cake, ice cream, and a helium-filled balloon for each child. You provide the extras; entertainment can be arranged at additional cost.

If you give the management two weeks' notice, a birthday party can be arranged for a minimum of ten children on the second floor of **McDonald's Townhouse** (1499 Third Avenue, near 85th Street, 628-8100). A special waiter is assigned to the party to serve the children their selections from the standard McDonald's repertory. Parents pay for what is eaten (minimum $1.50 plus tax per person), and the honoree eats free. McDonald's supplies the party favors—hats, balloons, and a gift—a chocolate birthday cake that serves twenty, and continuous cartoons.

The **Magic Towne House** (1026 Third Avenue, near 61st Street, 752-1165) specializes in magic and children's parties. All the parent has to do is make the reservation, send the invitations, and show up. Helpers efficiently run the party from start to finish, beginning with a one-hour magic show in the small theater (the birthday child is asked to assist the magician with one of his tricks). After the show, the children are taken to a private party room—decorated with HAPPY BIRTHDAY banners—where they have birthday cake, punch, and ice cream. They receive party hats (the honoree gets a crown) and party bags filled with seven small toys, and a clown makes balloon animals. On Saturday or Sunday afternoons and during school holidays, all this costs $75 plus tax for up to twelve children, $5 for each additional person. Hot dogs are available for an extra fee of $10 for twelve, plus 75 cents for each additional child. Parties scheduled during the week run an extra $25.

The next best thing to a party at Coney Island is a party at **Nathan's** (6 East 58th Street, 751-9060). Birthday parties for a minimum of ten children are held downstairs on Saturday and Sunday afternoons with a twenty-minute clown-and-magic show. The cost per child is $4.95 and includes a choice of pizza, hamburger, or hot dog, plus French fries, soft drinks, and birthday cake, and hats, noisemakers, and balloons.

Mr. Lou Jennings, who has been giving parties since 1962, will entertain your honored child and guests age four and up in a Gay Nineties ice cream parlor, **Old Fashioned Mr. Jennings** (Bonwit Teller, ninth floor, EL 5-6800). In a foldaway carnival room, the children are served hamburgers, punch, and birthday cake à la mode. This sophisticated, low-key party is complete with balloons, party hats, blowers, and entertainment by Sandy Landsman, who tailors his programs of live and recorded music to fit the age and attention span of his audience. Parties may be held Labor Day through Thanksgiving and January 15 through June 15 from 4 P.M. to 5:30 P.M. every day except Thursday, Saturday, and Sunday, and reservations should be made two months in advance. The cost is $345 for the first fifteen children, $12 for each additional child, plus tax and gratui

Illustrated by Steven Guarnaccia

> “. . . A chef and assistant will come to your home to help young guests create their own birthday cake; you supply two eggs . . .”

Invite 10 to 22 “babes” to toyland and have a party in the elegant, Old World atmosphere of **Rumpelmayer’s** (50 Central Park South, PL 5-5800). You and your child greet the guests in the outer room, brimming with toys and stuffed animals, then lead them to a private room decorated as elaborately as you wish (you bring the decorations and favors). A meal consisting of hamburgers, French fries, soft drinks, and ice cream sodas costs $6.25 per child (other menus can be arranged). A birthday cake may be ordered in advance, priced according to size and type. Parties should be booked a month in advance. Extras such as a hansom ride through Central Park or entertainment by a clown or magician can also be arranged.

At **Serendipity 3** (225 East 60th Street, TE 8-3531), parties for ten or fewer children are held downstairs in an ice-cream-parlor setting. The bill depends on what the guests order; foot-long hot dogs and frozen hot chocolate are favorites. Given four days’ notice (and an extra $2 per child), the staff will provide a made-to-order birthday cake. For larger, more elaborate parties, an upstairs room is decorated with pastel tablecloths, centerpieces, and balloons. The food—from omelets to hamburgers—is chosen in advance from the regular menu, and the birthday cake is baked to order ($2 per person). The minimum price is $9.50 per child, plus tax and gratuity. Upon request, and for $50 to $125, the management will arrange for a clown or magician to entertain.

For older children tired of clowns and balloons, there are other places to try.

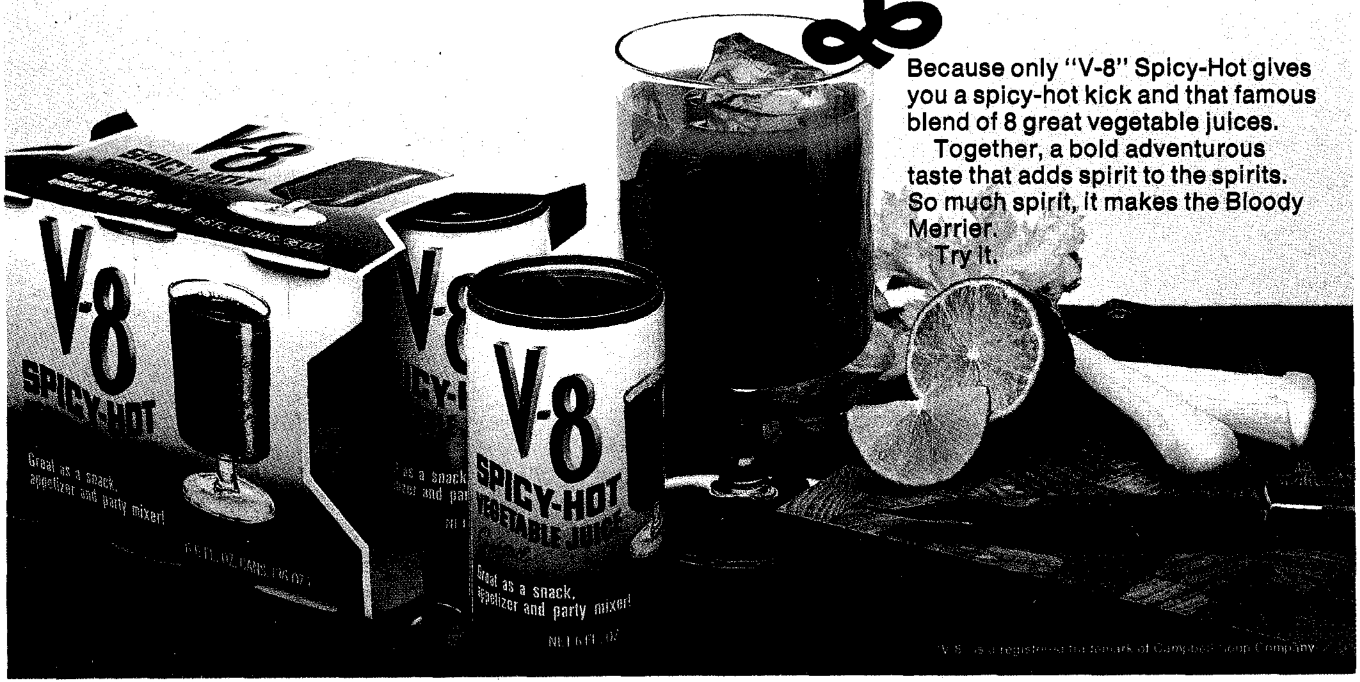
Eight to twenty children ages seven and up can bowl two games each and eat hamburgers, French fries, and soft drinks at **Brunswick East End Bowl** (502 East 80th Street, 744-5300) weekdays except holidays. Parents must provide the birthday cake. The party lasts approximately two hours and costs $4.25 per child. Reservations should be made two weeks ahead.

For ice skaters and the budget conscious, party groups can be taken, November through March, to the **Lasker Rink** (Central Park at 110th Street, 593-8253) and the **Kate Wollman Rink** (Central Park at 60th Street, 593-8229). Children fourteen and under may skate for two hours for 25 cents during the week, 50 cents on weekends. Skate rental is $1, and food from the snack bar is extra.

At **Le Petit Ice Skating Studio** (213 West 58th Street, 581-4960), any number of children can skate for one hour for $40, including skate rental. An instructor will lend a helping hand for $10 more. Parents may bring refreshments or make other arrangements at nearby restaurants.

Sophisticated young ice skaters can celebrate at the **Rockefeller Center Skating Pond** and **Promenade Café** (Rockefeller Center, lower plaza, PL 7-7-5731). For $8.50 per child plus tax and tip (maximum 50; skate rental costs $2 each), guests may work up an appetite for two hours on the ice, then

“V-8” SPICY-HOT MAKES THE BLOODY MERRIER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feast on a hamburger platter, soft drinks, and birthday cake in the café. Parties should be booked three weeks in advance October through April.

How about an ice-skating party in July? The **Sky Rink** (450 West 33rd Street, 695-6556) is open year-round. The snack bar, where tables may be set up, is being remodeled but is scheduled to reopen for parties in January. Party rates have not yet been set, but skates rent for $1.50. Party times are Saturdays at 9:30 A.M. and 2:30 P.M., Sundays at 11:30 A.M. and 2:30 P.M., and Wednesdays at 2 P.M. Food, birthday cake, favors, and decorations are included.

Invite your young guests to relive the history of New Amsterdam at the **Museum of the City of New York** (1220 Fifth Avenue, at 103rd Street, 534-1672). Ten to fifteen children ages six to twelve arrive at the museum at 3 P.M. and a volunteer takes them on a short tour of appropriate exhibits. After a supervised game session in a private room on the fourth floor, the children sit down for candy, ice cream, and punch at a table decorated with party favors and a windmill centerpiece. As they are finishing, the lights go out and the birthday cake, ablaze with candles and decorated with icing pictures of windmills and wooden shoes, is brought in.

The imaginative climax of the party is an invitation to "please touch" in a seventeenth-century Dutch colonial room, where the children dress up in period-style clothes. Upon leaving, each child receives a party bag and balloon. Only the birthday parents are invited upstairs; other parents pick up the children downstairs at 4:30 P.M. This party can be given November through May, Tuesday through Friday, and costs $8.50 per child. Arrangements should be made at least a week in advance.

A birthday at the **New York Experience** (McGraw-Hill Building, 1221 Sixth Avenue, between 48th and 49th streets, 869-0346) is an experience. The fast-paced, entertaining movie—with all the stops pulled out on special effects—illuminates in one hour the essence of New York. Allow time before or after the movie for wandering in the exhibit's train station and through its streets and penny arcade. Popcorn, soft drinks, cotton candy, and hot dogs are available at the refreshment stand, which has a few tables and benches where the children can sit while eating. The movie costs $1.50 for children under twelve (refreshments are not included); for groups of ten or more, it's reduced to $1.25. For private parties, call one week to ten days in advance; a confirmation will be sent through the mail.

Children's theaters and marionette shows around town are a great source of entertainment. There will be free performances of **Acting by Children** (255-4968) March 28 through March 31 at the Lincoln Center branch of the New York Public Library (111 Amsterdam Avenue, near 64th Street, 799-2200) at 12:30 P.M. The same group will perform at the West Side YMCA (5 West 63rd Street, 787-4400) on December 17, February 11, and May 13 at 12:30 P.M. and 2 P.M. Tickets cost $1.50 ($1 for groups of ten or more). Talk to the management at the **Ginger Man** (51 West 64th Street, 399-2358) to arrange for an after-theater party in the old Liberty Ice Cream Parlor.

No information guide for children would be complete without mention of the **South Street Seaport.** There are puppet shows on the Floating Hospital (Pier 15, 943-6535) Sundays at 1:30 P.M. and 3 P.M. September through May (except when the ship is in dry dock). Tickets are $1.50 per child, $1 with groups of fifteen or more. Before or after the show, the gang can stop at the Seaport Galley (Pier 16, 825-0562) for refreshments. Call ahead to reserve tables and order from the snack bar. Parents bring decorations and cake.

If you decide to have your party at home, there are a number of ways to enliven the proceedings.

For a unique celebration, a maximum of twelve kids six years old and up can have a party baking the birthday cake with **birthdaybakers . . . partymakers, inc.—Linda Kaye** (288-7112). Special invitations with candy kisses enclosed invite the guests to come to your home to help a chef and assistant chef create the cake. The children are divided into two groups, each baking a delicious layer. Frosting and decorative flowers are whipped up while the cake is baking. Parents supply only the room, a long table, and two eggs. A chef's hat and apron are given to the birthday child and are optional for the guests (50 cents each for the hats, $1.95 for the aprons). Cooking diplomas are awarded as favors. The party, one hour and fifteen minutes long, costs $75.

Birthdaybakers also provides a complete party-planning service. Linda Kaye, its creator, plans celebrations from bowling parties to McDonald's sleep-over parties with a waitress arriving the next morning to serve breakfast to the sleepyheads. Linda feels that total involvement of the children in the planning and in the party itself is the most important aspect of any celebration. Other features she offers are a French chef for French-speaking parties, gift certificates for bake-a-cake

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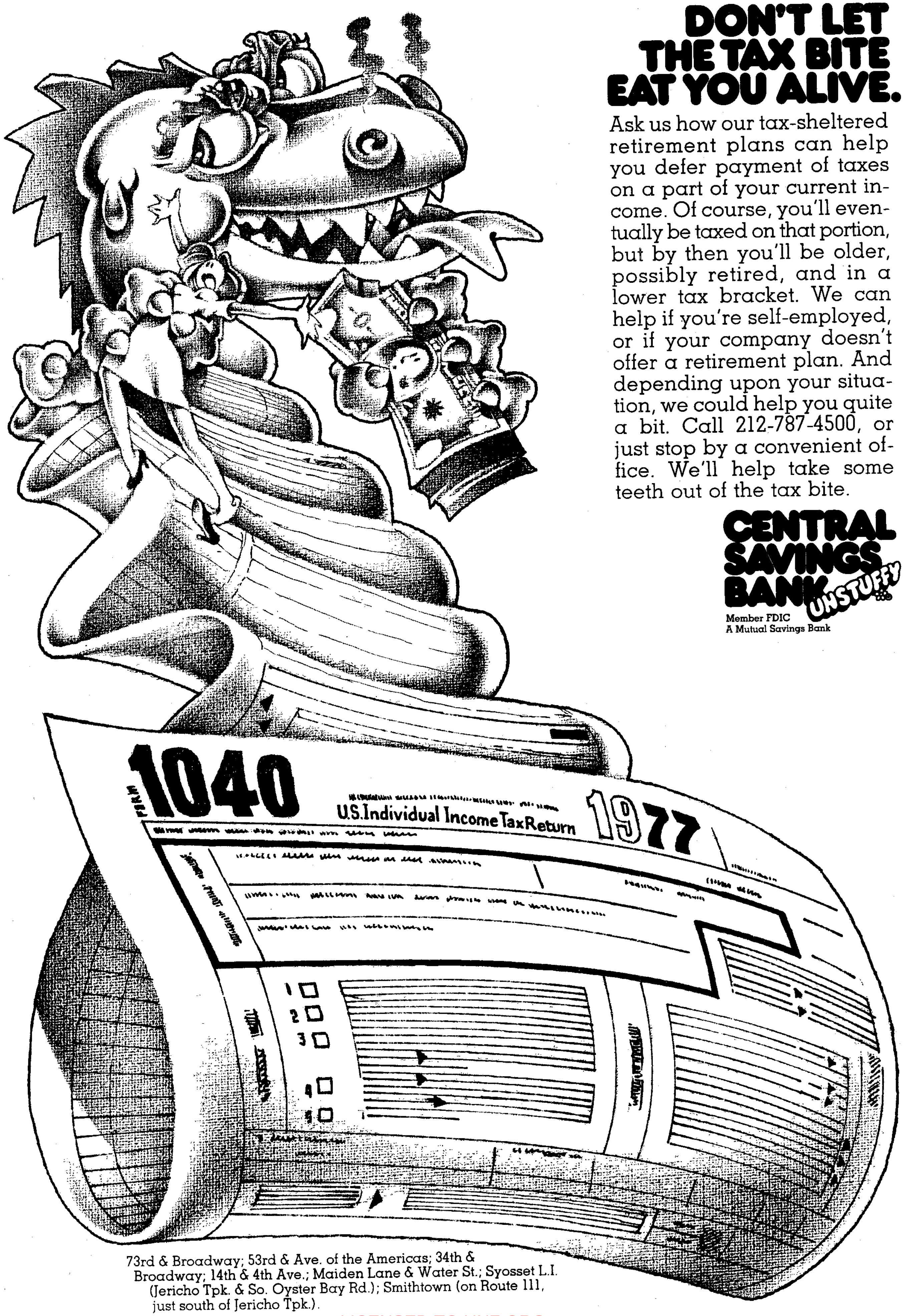
THE COUNTRY ST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1040
U.S. Individual Income Tax Return
1977

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Ask us how our tax-sheltered retirement plans can help you defer payment of taxes on a part of your current income. Of course, you'll eventually be taxed on that portion, but by then you'll be older, possibly retired, and in a lower tax bracket. We can help if you're self-employed, or if your company doesn't offer a retirement plan. And depending upon your situation, we could help you quite a bit. Call 212-787-4500, or just stop by a convenient office. We'll help take some teeth out of the tax bite.

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parties, and special-order cakes.

You can rent 16-mm. films or cartoons from **Charard Motion Pictures, Inc.** (2110 East 24th Street, Brooklyn 11229, 891-4339), **Select Film Library** (Willoughby's, 115 West 31st Street, 790-1800), or **Swank Motion Pictures, Inc.** (393 Front Street, Hempstead, New York 11550, 516 538-6500).

Several entertainers about town specialize in amusing children in private homes or restaurant rooms, charging $50 to $100 depending on the location.

The aforementioned **Sandy Landsman** (JU 6-6300) comes dressed as a clown and will entertain kids for an hour with games, songs, a puppet show, and balloon sculptures. He invites audience participation.

Pineapple (JU 2-8800), a circus clown, provides an hour of magic and pantomime. Taking into consideration the attention span of her young audience, she does her act in two parts, with a fifteen-minute break in between.

I haven't seen **Roger Riddle** (JU 2-4240), but he says he's special, and his reviews are good.

Jeremy Sage (JU 6-6300), who starred as Jesus in the Broadway production of *Godspell*, arrives with suitcase shortly after your guests, chats with the birthday child, then invites the children to join him in hilarious rhyming and guessing games. After a break for ice cream and cake he does a "dreadful" magic show producing gales of laughter with his goofs. The comedy show climaxes with Jeremy's producing a life-size balloon sculpture for the guest of honor.

Princess Sondra (244-0265) enchants children ages three and up with an hour of magic and unusual balloon sculpture.

Larry Weeks, the Magical Juggler (PR 3-2135), combines a professional magic show, a juggling and balancing act, and a clown routine into a delightful hour of fun. He brings along a white rabbit which performs tricks and then submits to being petted.

Finally, if you want the ultimate birthday party—and money is no object—consult Ms. LaVerne Wenslovas of the **Wenslo Company** (PL 7-6454). Your child's favorite fairy tale will come to life, enacted by professional actors. Ms. Wenslo designs and sends the invitations, creates the set either in private homes or rooms, supervises the food, and manages all. Whether the theme be Alice in Wonderland at the Mad Hatter's tea party, with guests eating cherry tarts and receiving china teacups filled with goodies, or Robin Hood, with the children tooting horns in Sherwood Forest, the parties are a visual experience. Such trips to fantasy land cost a fantastic $800 to $1,000. ■

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BEST BETS

Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern

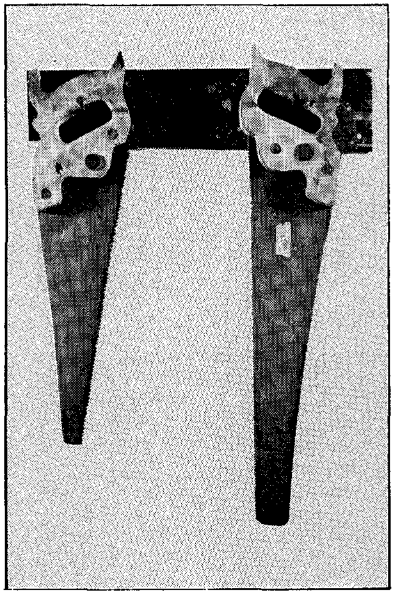
Lounge Wizard

Tommy Furtado (left) looks like a boozy, smoky lounge singer. Which is pretty close to what he is (the regular singer/pianist at Jimmy Weston's, with a wonderfully world-weary style that we'd travel miles to hear) and pretty far from what he started out to be (a priest).
JIMMY WESTON'S/*131 East 54th Street*

Fowl Play

New York's Leonore Fleischer's grandmother's chicken-soup recipe died with her, so Leonore can't have it and neither can you. But Leonore, ever resourceful and ever so plucky, has her own recipe . . . and dozens more.
THE CHICKEN SOUP BOOK/*By Leonore Fleischer/Taplinger/$4.95*

EEVA INKERI



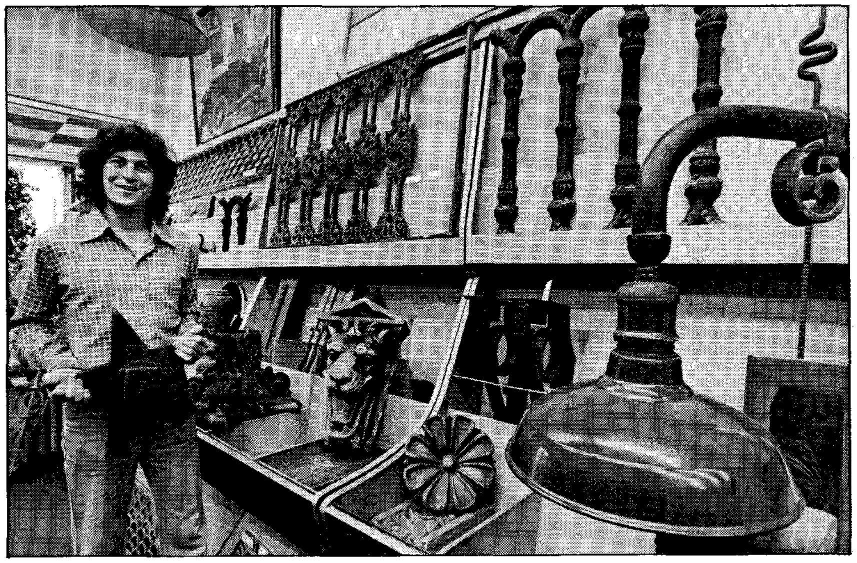
See Saws

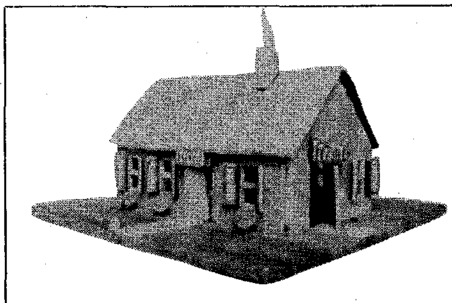
"There's some trace of narrative to the pieces," says artist Alan Kessler, "almost as if someone was working . . . and left." Almost as if his tableaux of nails, spikes, files, awls, knives, bricks, planes, hammers, axes, crowbars, hawks, trowels, and saws (above) were real—and not all carved of wood.
ALAN KESSLER/*Through December 31*
OK Harris/383 West Broadway, near Broome Street

Details, Details

"People are pushing and shoving and grinding and working double time trying to own a piece of Manhattan. Well, here it is," says Great Neck's Evan Blum (below), sweeping an arm through yesterday's air. Evan sells ornaments from demolished buildings. He swears that he comes by the stuff honestly, that he buys from demo people and restorers and not from thieves. Uh-huh. Here's some of what he had on a recent Thursday and where he said it was from: an elevator indicator from Brooklyn ($75), two streetlamps from West 46th Street ($175 each), the gate from a house on Cedar Street ($150), four panels of a stairway grille from a Brooklyn school ($200), a lion keystone from First Avenue and 104th Street ($375), a terra-cotta grotesque from Pleasant Avenue and 118th ($425), and a piece of oak wainscoting from Thomas Fortune Ryan's Fifth Avenue palace ($250).
IRREPLACEABLE ARTIFACTS/54 *Middle Neck Road/Great Neck/(516) 482-0371*

MARK HAVEN

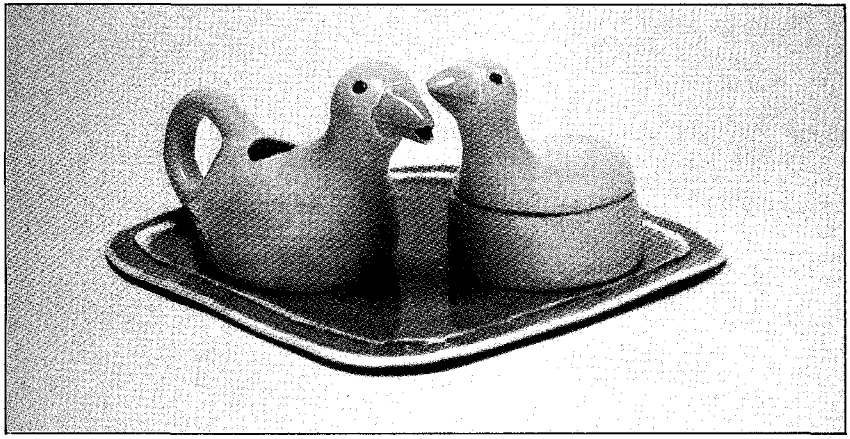




Home Sweet Home

Anyone can have a Hansel-and-Gretely gingerbread house, but only the followers of Martin H. Schreiber can have a gingerbread Empire State Building, Chrysler Building, brownstone, ranch house, barn, apartment house, bungalow, or split-level with two-car garage. Schreiber works from photos and can bake just about any edifice you have in mind ($75 and up). "It's better if you leave me a little bit of poetic license," Schreiber suggests. "These are not architectural replicas. This is fun. It's gingerbread. You eat it."
MARTIN H. SCHREIBER/*673-4210*

IRENE STERN

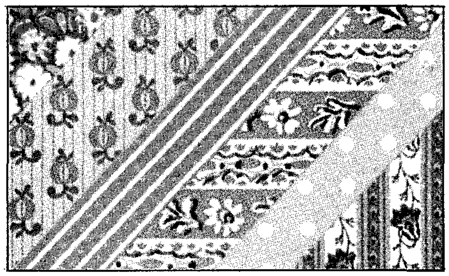


Just Ducky

Fish gotta swim, birds gotta fly, and these little quackers hold sugar and cream and sit on a ceramic pond ($48). Crafted by one Taffy Dahl in California.
PIZAZZ/*811 Lexington Avenue, near 62nd Street/758-7082*

Wallflowers

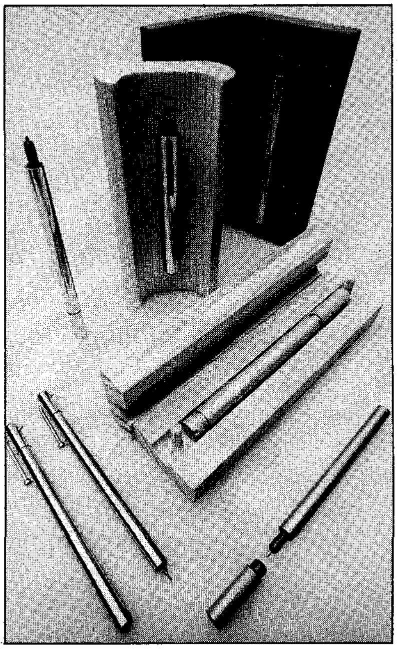
The very best book of all may be the book of six miniature wallpaper patterns adapted from six regular-size wallpaper patterns issued by Katzenbach and Warren. There is enough here to decorate six dollhouse rooms.
READY-TO-USE DOLLHOUSE WALLPAPER
Dover/$2.75



Sharp Write

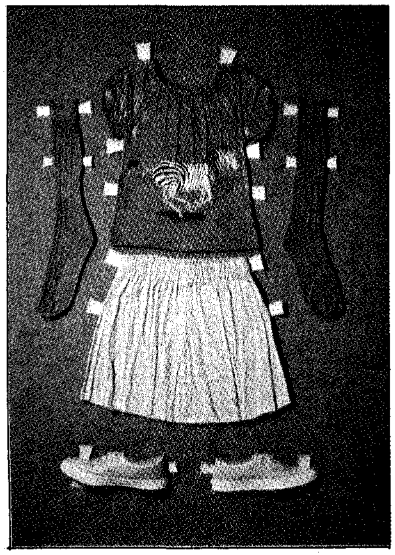
Lithe or chunky; cartridge, ball-point, or felt-tip; chrome or black aluminum. These are the pens to beg, borrow, and give this Christmas. They are imported from Italy by the Stuart Harvest Collection.
PENS/*Bonwit Teller, Any Occasion, Jenny B. Goode/$10–$20*

MATTHEW KLEIN

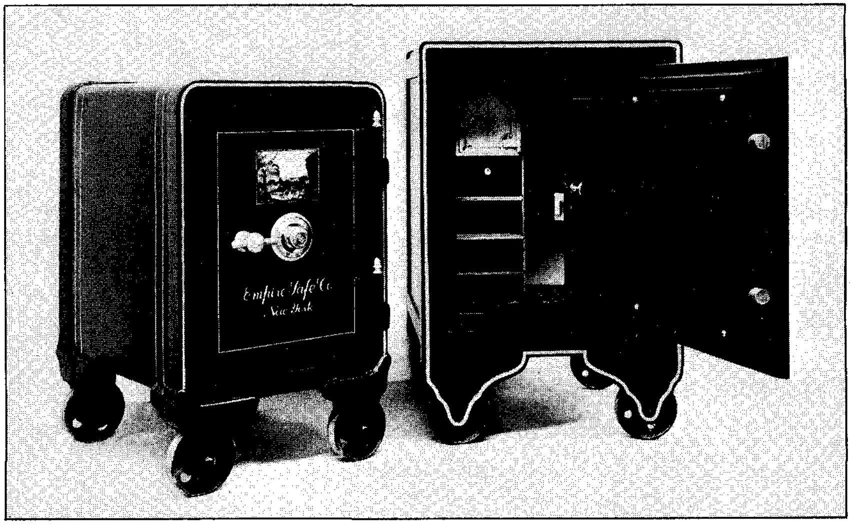


The Tab Version

They don't hang on you. They hang on the wall. They are Ellie Fernald's "wash and wear" ceramic sculptures: piles of laundry, drawers of T-shirts and socks, and (below) "clayper doll" outfits. All, of course, of clay.
THEO PORTNOY GALLERY/*Through December 31/56 West 57th Street*



CBES



Safe at First

The Krasilovsky family has been installing and repairing safes since 1904. Richard Krasilovsky has been in the business five and a half minutes and already he's got an idea . . . an old idea, to be sure, but one that he feels needs reviving. He's taking small turn-of-the-century safes and farming them out to young artists, who decorate them—with landscapes, portraits, whatever is requested—just as they were decorated years ago. Then they can still be safes or (perish the thought) end tables or bars. Prices start at $500. Three can be seen this week in the window at Off Broadway, 139 West 72nd Street. Otherwise, call Richard at the family store.
EMPIRE SAFE COMPANY/*137 Grand Street/226-2255*

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1 bath soap in travel case, with its own terry washcloth in coordinated colors. For the busy traveler.

Fabulous Gift Chest of Soap
For the first time, 18 hand soaps beautifully boxed either as an assortment of 9 fragrances, or all in your favorite scent. A very special luxurious gift.

Boite à Chapeau: Hat Box
1 bath soap in a Parisian hat box. Hang a dozen from the tree.

Travel Trio
1 hand soap in travel case, with coordinating terry washcloth and luxurious foam bath. For real travel luxury.

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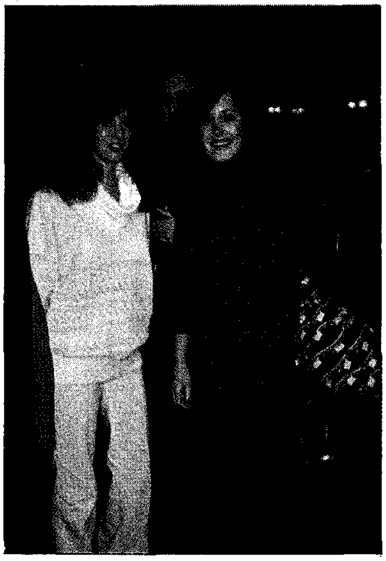
Looks / Mary Randolph Carter

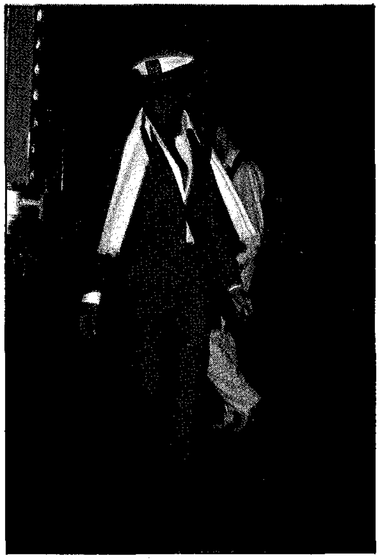
SATURDAY-NIGHT SPECIAL

> "...The news in the city's bistros is sweater pants that fit like tights..."

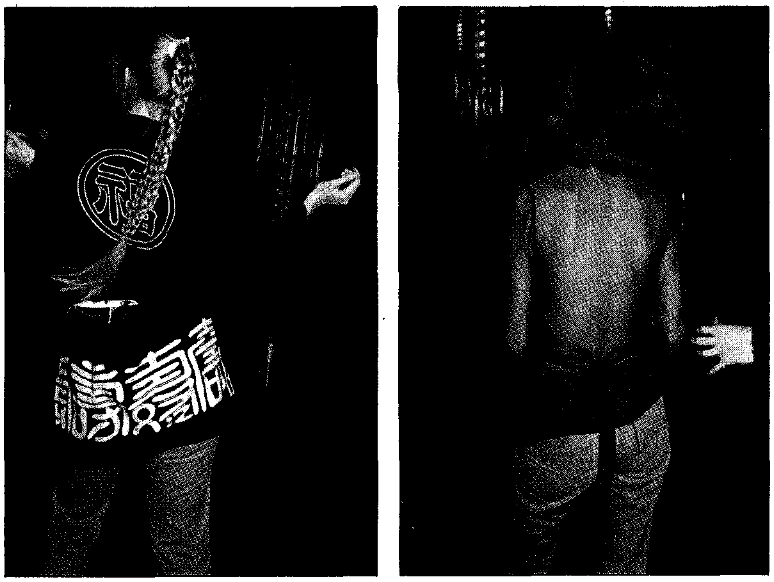
To check out New Yorkers on a Saturday night we spot-checked the city's most popular bars, bistros, and discos. One thing we found is that dressing up can mean dressing down, i.e., a suit without a tie, an unbuttoned shirt. Big tops and sweaters are worn over the bigger news—jeans so tight you can't sit down and sweater pants that fit like tights. Key accessories: skinny high heels and vintage wing tips.



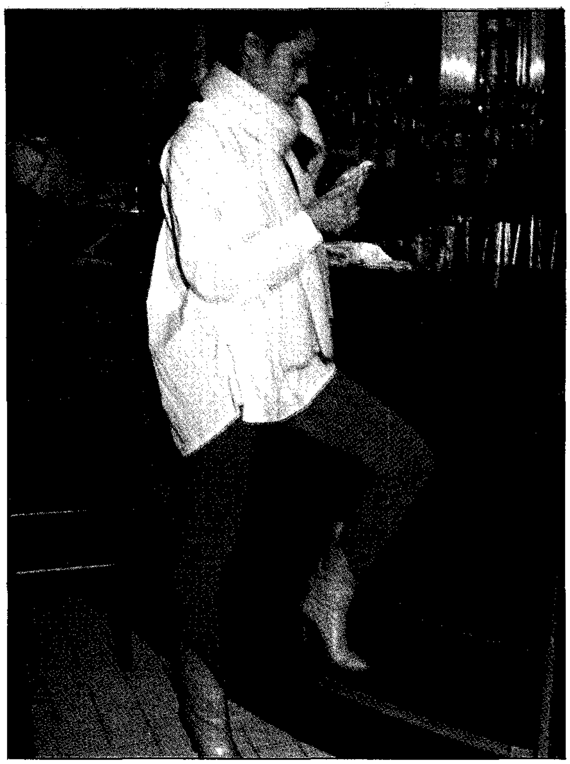
Sweater set: *At Jim McMullen's, one from Saks (left) by France Andrevie; the other from Fiorucci, $46.*



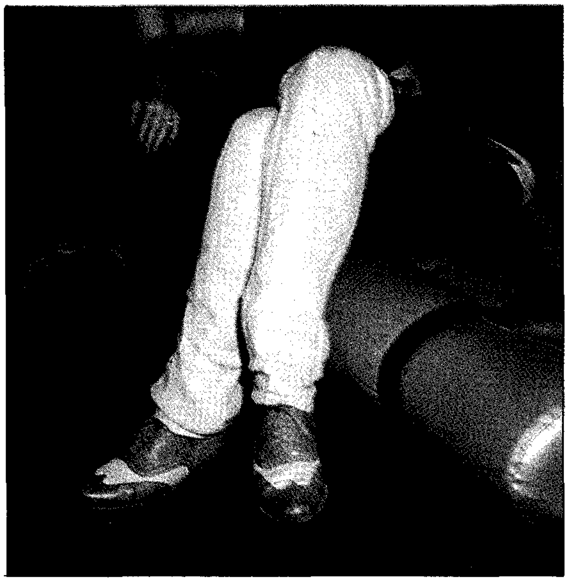
Captain marvel: *Weekday suit transformed with Christian Dior scarf ($37.50 at Bloomingdale's) and cap.*



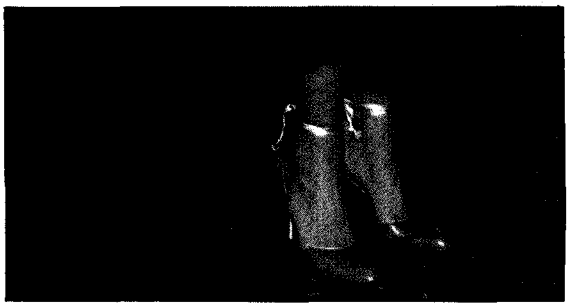
Back-to-back: *At Studio 54, jeans are teamed up with the unexpected. Lisa Wright (left) pairs hers with a triple braid and sashed kimono, $10–$20 at Azuma; at right, jeans plus sexy, sashed-in-back see-through blouse.*



Hot pants: *At One Fifth, the hottest new look is all-wool sweater pants by Eva Wujek, $58, in musketeer boots by Walter Steiger, $155, both at Henri Bendel.*



Gaiter aid: *Cable-knit leg warmers over jeans with vintage wing-tip shoes—for dancing at Studio 54. Leg warmers are $12 on Bloomingdale's first floor.*



Class slippers: *The Cinderella we caught in these shoes was en route to Doubles from Studio 54. They're by Walter Steiger; $95 at Henri Bendel.*

Photographed by Alan Lewis Kleinberg

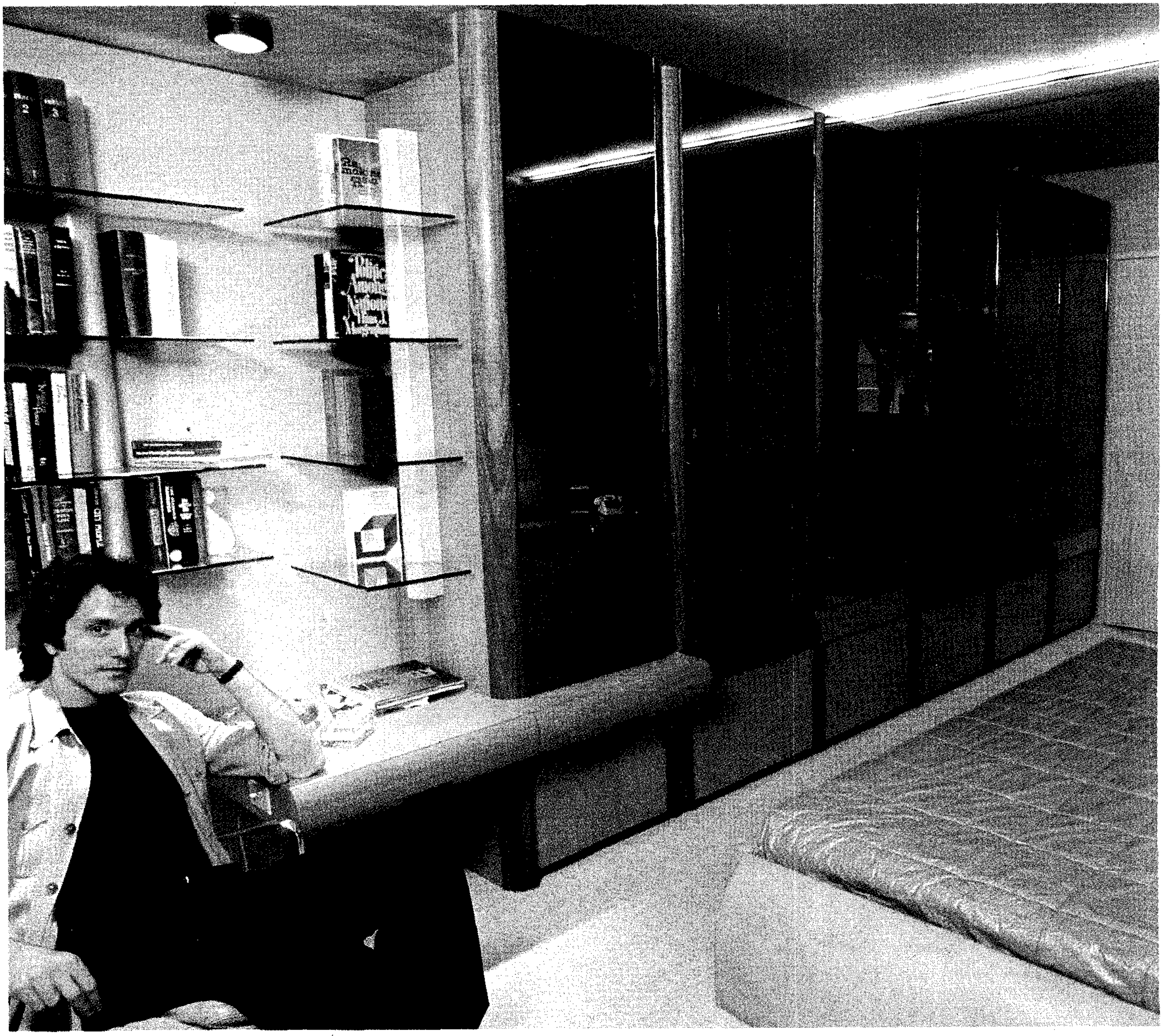
Design / Suzanne Slesin

HAD WE BUT WOOD ENOUGH, AND TIME...

"...The cabinet hides a desk and a vanity, and at the touch of a switch–presto!–doors swing open and the TV goes on..."

In the room below, all looks stable, serene. But that vitrined cabinet hides a desk and a vanity; there are drawers behind those mirrors, where you don't expect them; and at the touch of a switch—presto!—cabinet doors swing open and the TV goes on. Dakota Jackson (seated, in photograph at bottom), who created all this, got his start eight years ago designing and building magic-show illusions. He's still a prestidigitator, giving "selected performances once in a while." But his multiple-use furniture is cunning enough. His storage cabinets "seem to have a hidden consciousness—the movements are finely tuned and work at the slightest touch," he says.

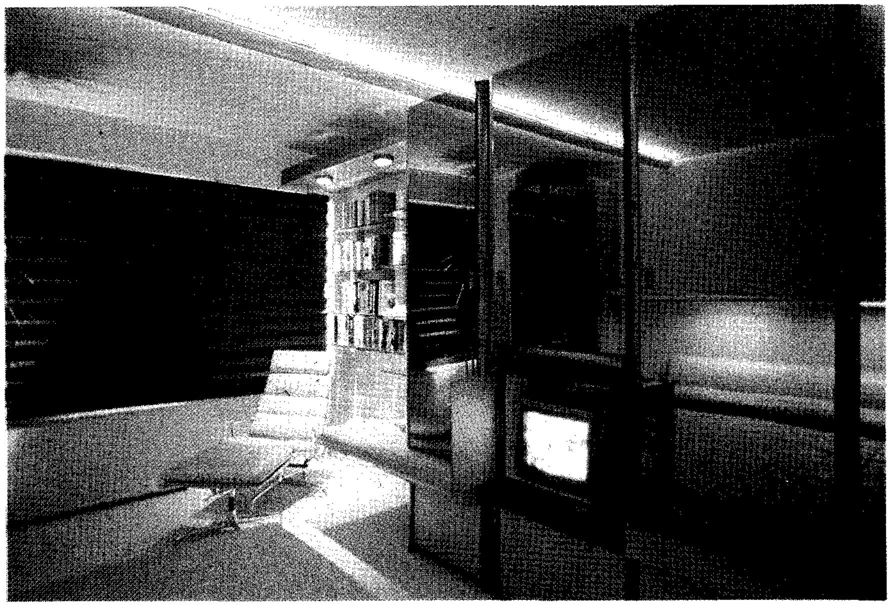
On these pages we show you three very different projects worked out by men who chose wood for their basic material. Jackson's lavish cabinetry is oak with walnut details; architect Stephen S. Levine's gleaming white loft bed (page 96) started out with "plain raw wood"; and when we asked designer Gus Speer, whose intricate handiwork is shown on the next page, "Why wood?" he answered simply, "Wood is natural, wood is good, wood is nice."

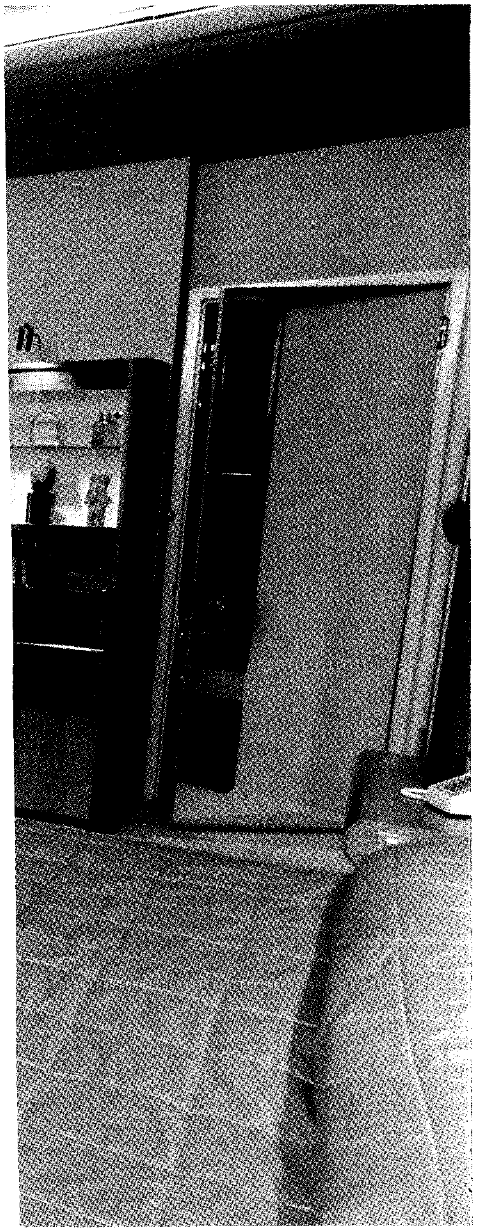


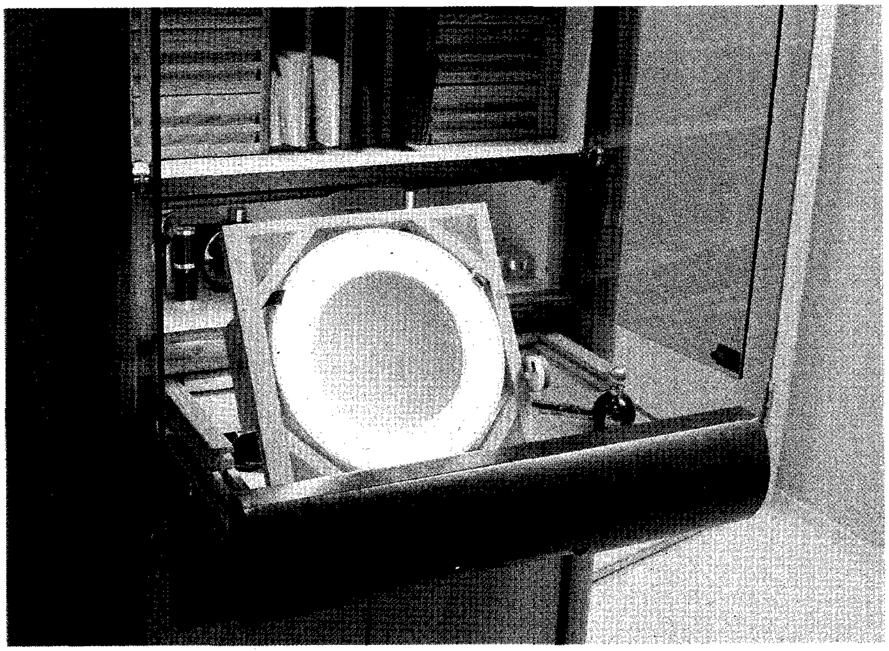
Photographed by Charles Wiesehahn

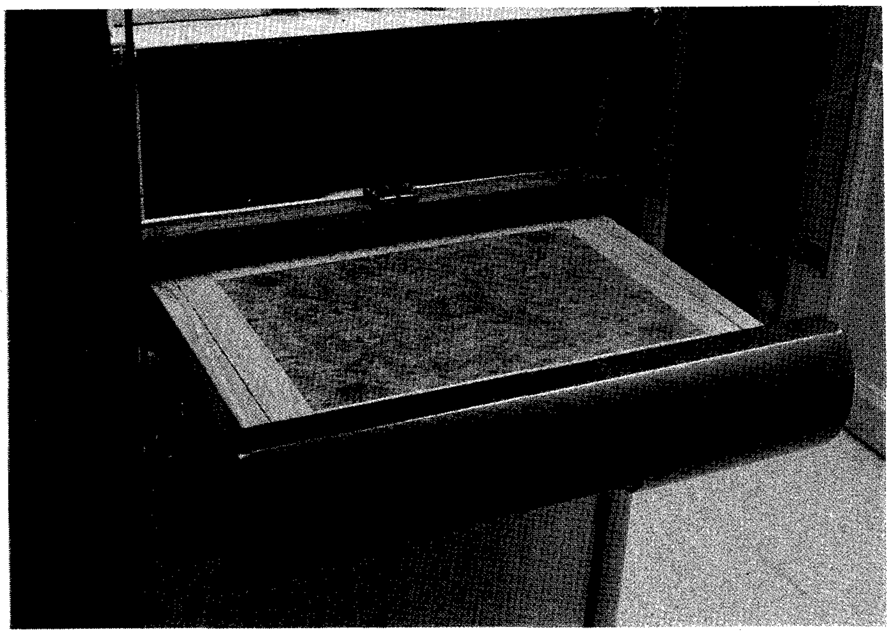
gic Moments

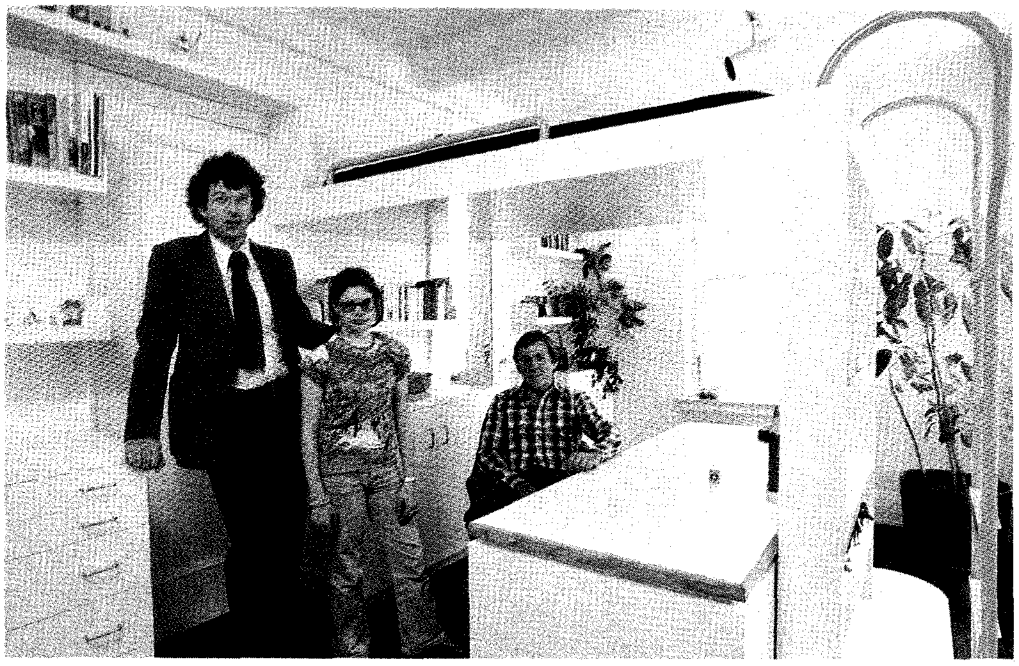
e clients wanted rage," says Dakota kson, who designed 11-foot by 21-foot room, "so I gave m pieces with a ble life." Double ? Well, the TV set tail, top right) is den, when not in , behind a mirrored inet (second panel large photograph at tom). A switch on night table (below me, same photo-ph) opens the inet doors, turns set on, and works overhead lights. freestanding cabi- (right) is both ressing table with a mirror that lights when it's propped up (detail, center right) and a writing desk of Carpathian elm (detail, bottom right). Behind the other mirrored panels there are closets and more drawers; beneath them, storage bins. All of this sleight of hand is by a designer who specializes in creating furniture with secret compartments that open by passing one's hands over sensory fields. The cost of designing and furnishing this imaginative room: about $25,000.

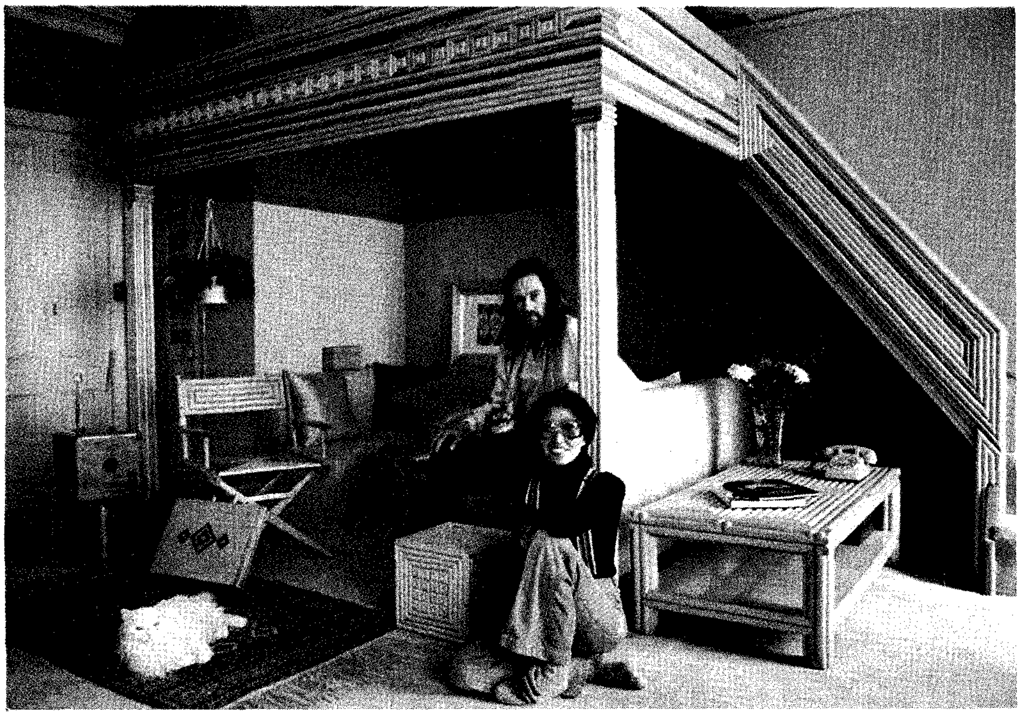


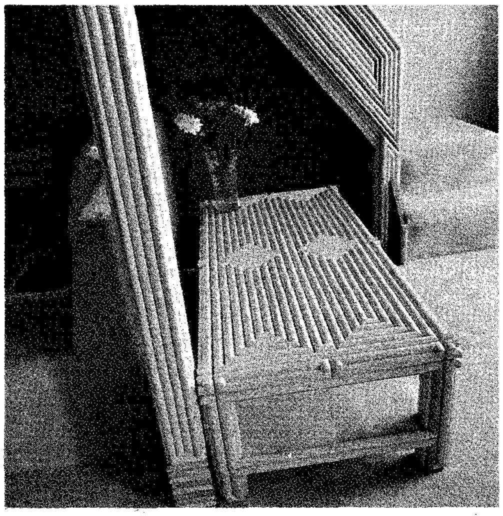


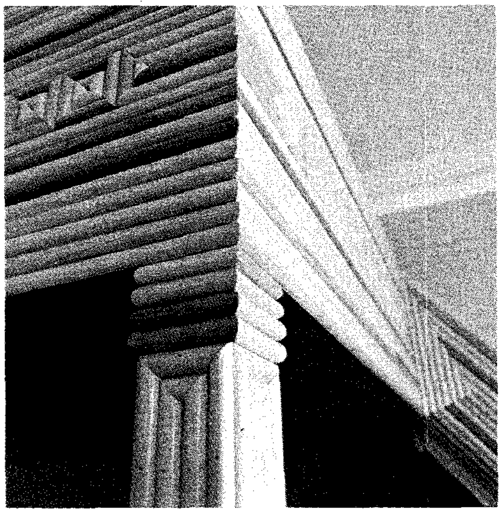












High Gloss

Fourteen-year-old Jennifer Fay (center) wanted a loft bed. Architect Stephen S. Levine (standing, left, in photograph at left) built one that juts out from a wall broken up by three doors, leaving the rest of the room open and free. To compensate for the room's scanty sunlight, Jennifer's family painted the wood a high-gloss white. Klaus Kiess, who built the unit, is at the desk.

Jennifer can take the loft bed with her if she moves, for—with modifications—the components can be rearranged. Cost of all this? About $3,500.

Blond Beauty

"The idea was to make this old apartment more practical and more cheerful," says designer-builder Gus Speer (seated on bed in photograph at left). Bik-oh, his client (seated on the floor), let Speer not only plan her elaborate sleeping loft/bedroom but build all the pieces of furniture in the apartment, including the banquettes, the director's chair, the long coffee table (bottom left), the cube tables. For the loft bed (cornice detail, bottom right) Speer chose pine "because of its color—I call it 'Hollywood blond,'" he says. "And varnish turns it even more golden."

Eight years ago, Speer sailed a 25-year-old sloop to America from his native Australia. "I believe these pieces have the durability, texture, and strength of the wood in that old boat," he says. The cost of designing and furnishing this room: about $8,000. ■

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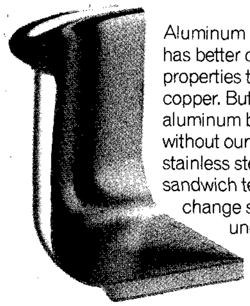

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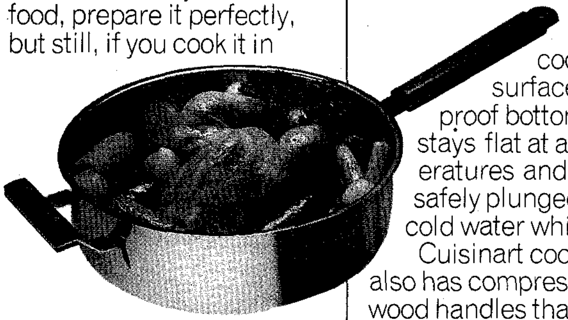

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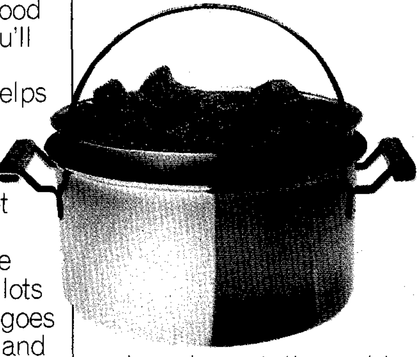

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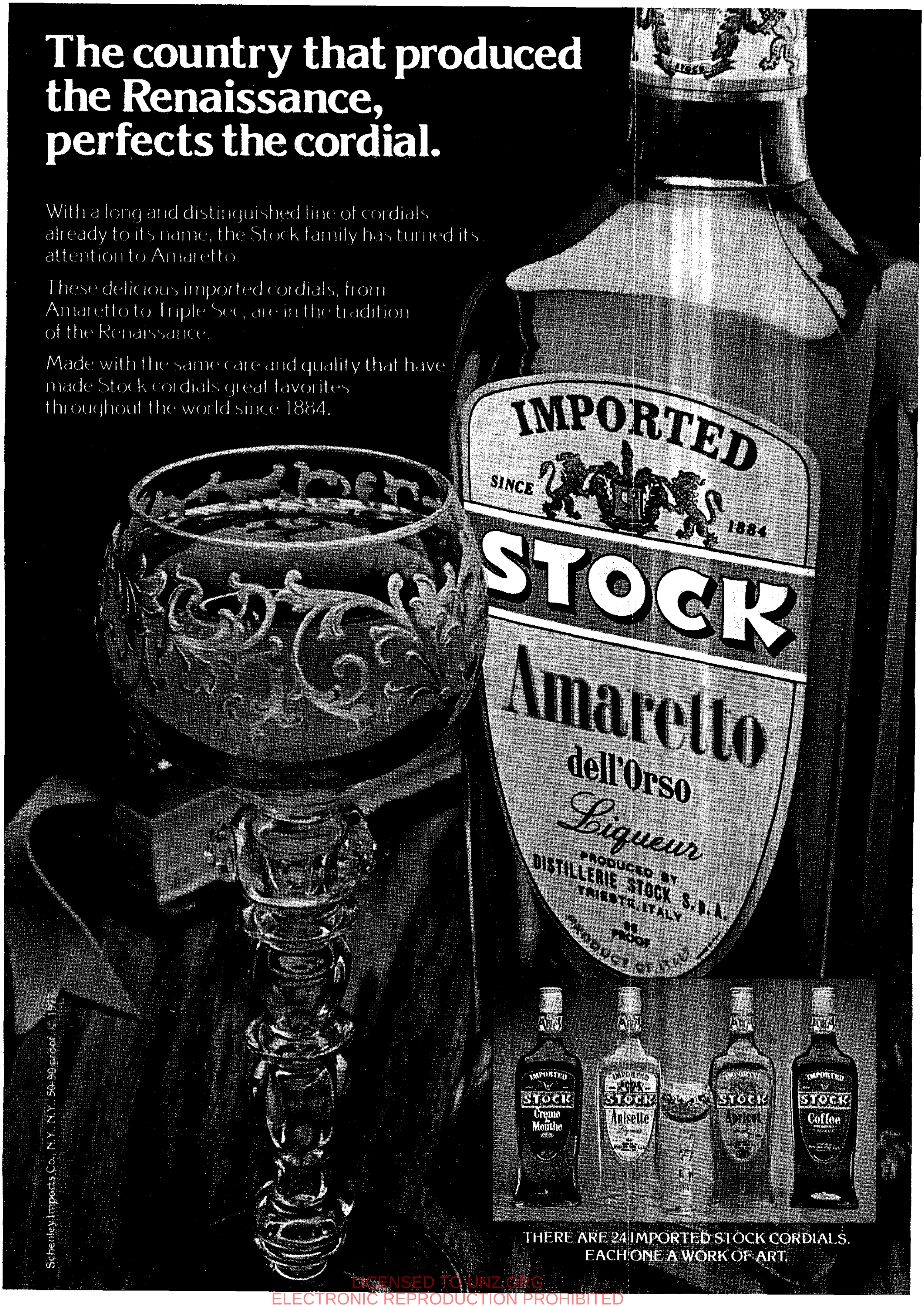
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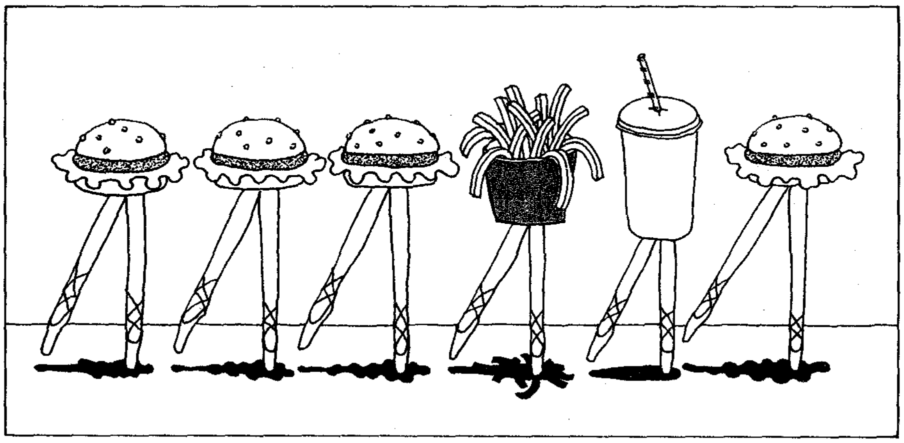
MR. BALANCHINE'S NUTBURGER

"...Can Balanchine, an acknowledged genius, justify the cheapening of an artwork merely because it pleases children?..."



To raise one's voice against George Balanchine's **The Nutcracker** is to cast one's lot with those who deplore mother love or the Statue of Liberty. Children, I am told, cry for it—the ballet, that is; the New York City Ballet runs it for a solid month to replenish its depleted coffers. Mortality statistics from sugar starvation a year ago, when a strike erased all but a couple of *Nutcrackers*, are not yet at hand, but I'll bet they make an impressive total. Why, then, was I muttering bah-humbugs on returning to the real world after the season's first *Nutcracker*?

The answer, I think, has to do with a basic decision made by Balanchine when he fashioned his version some 23 years ago. *The Nutcracker* as originally conceived, with most of its choreography actually by Marius Petipa's assistant, Lev Ivanov, has always been a problem ballet. Its principal roles—the girl Clara and her Nutcracker-Prince—are short and unrewarding; the best dancing falls to their surrogates, the Sugar Plum Fairy and her Cavalier, who have a splendid pas de deux at the end. The best modern productions of the ballet, therefore, make considerable changes in the scenario. Mikhail Baryshnikov's for the ABT, introduced a year ago, sensibly merges the two pairs of characters into one, creating two extended and lovely roles, and opening up the opportunity for a more balletic kind of movement in the first act, which, as Petipa-Ivanov conceived it, is mostly playacting.

Balanchine, however, chose to abide by the first version, and then to work his own changes within this restriction. He has given most of the work in the first act to children—defensible, within the original scenario—but then has used these children in the most cloying manner imaginable, playing them for cuteness rather than strength. He has worsened an already inferior piece of choreography with an overlay of cheap artifice, with the worst at the end: Clara (rechristened Marie for reasons that escape me) and her Nutcracker riding skyward on a Santa Claus sleigh. The incidental dances also suffer from an onslaught of the cutes, with the "Danse Arabe" implausibly allotted to a belly dancer (and, in Susan Freedman, not a very good one).

There is a fatal tendency to make the scenery the show. Rouben Ter-Arutunian's pink-cardboard Land of Sweets shrieks "pink cardboard"; his plastic rocks for the Snowflake Scene glisten plastically, with tons of falling paper snow obscuring some dull, perfunctory chorus work. Baryshnikov's whirling, dazzling dancers, based far more closely on the Russian conception, have an enchantment that Balanchine does not capture. The last duet, danced gorgeously by Kay Mazzo but only indifferently by Sean Lavery, is beautifully planned; here nobody can touch Balanchine. But it is a long time in coming. Elizabeth Foldi, the Clara-Marie, is a charming child actress, as is the sturdy Stephen Austin, the Nutcracker. As for the diminutive Peter Taylor, who played the bratty kid brother, I found my hands involuntarily making strangling motions, which is Balanchine's fault, not the boy's.

The motivation here, I suspect, is toward the creation of sellout family entertainment, and Balanchine's success in this regard cannot be gainsaid. But the work he has created carries a sense of insult, not least to Tchaikovsky's elegant, adventurous music. Can Balanchine, one of the world's acknowledged geniuses, justify the cheapening of an artwork merely on the grounds of pleasing children? If this *is* the attitude, I have encountered it before, and I am heartily sick of it. Children, perhaps even more than their parents (at least the bossy, loud parents who sat near me on opening night), deserve the best quality there is. Expose them to it early—and never underestimate their judgmental ability—and they are yours for life.

I read recently that the New York City school system, discovering that children prefer Big Macs to the slop dished out in school lunchrooms, has decided to go into the fast-food business itself. I suppose there was no choice; it would be hard to win kids over to foie gras unless they'd already been introduced to it at home. But what if they had? In the case of *The Nutcracker,* Balanchine could just as easily have weaned his young audiences on an attractive ballet of genuine quality. The kids who learn to accept his silly nonsense in their formative years will, sooner or later, start looking for the balletic equivalent of the Big Mac as grown-ups. And when they don't find it (thank God!), they will be lost to ballet forever.

At an earlier City Ballet evening I saw Peter Martins's splendid new work, **Calcium Light Night,** a piece for two dancers set to some tiny, ingenious fragments of orchestral music by Charles Ives. It's a lovely, witty ballet, altogether winning and occasionally rather stirring. The movement, which beautifully matches the music, is light, somewhat slangy. Gorgeous use is made of lights, notably in a move-

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ment toward the end, wherein the male dancer and some spotlights do a beguiling chase around the stage. I saw the ballet with Daniel Duell and Heather Watts; the work of both was sheer enchantment.

Word has been around town for some years now about the work of **Pilobolus,** and it was immensely gratifying to see large crowds turn out for their recent stand at the St. James Theater. Pilobolus was formed at Dartmouth in 1971; the company enlists four boys and two girls, all of whom also contribute choreography.

The company is hard to classify. It is as much an acrobatic as a dance troupe, and their best work comes when they use their bodies, solo or in combinations, to create some fascinating visual puns on movement and shape. Like the Mummenschanz mime troupe, theirs is an art of deception, and their fund of imagination seems limitless. I was less attracted by a few short pieces that rely too much on props, which seemed to dilute the essence of the company. But their big and most popular number, titled *Untitled,* is an utterly hilarious piece that plays with concepts of bodily height, with interaction, with something possibly akin to the psychological concept known as the "pecking order." (I am making this rather vague on purpose; the impact of the piece lies partly in its ambiguity.) In any case, Pilobolus is a wonderful, strange, sometimes even disturbing company, one which should start making regular visits to our midst.

At Tully Hall last week I heard the first of three concerts this season by the **American Composers Orchestra,** an ensemble formed some time ago to play contemporary music. James Dixon is the conductor, a Midwesterner with a splendid flair for unraveling difficult scores; his ensemble is mostly young, including some of the best-known new-music performers in town (Paul Dunkel is the flutist, Ursula Oppens, the pianist, both from Speculum Musicae). The first program had one genuine masterpiece, a new divertimento by Roger Sessions, lightly scored and energetic, with an extraordinarily beautiful cantilena for its slow movement and a whimsical, disarming, graceful epilogue. I also liked the first part of Nicolas Roussakis's *Ode and Cataclysm*; the ending, however, in which the players were asked to improvise, did seem to compound (or to evade) the notion of cataclysm. Otherwise, there were some solid, dull pieces by Miriam Gideon and Ross Lee Finney—predictable textbook stuff. ■

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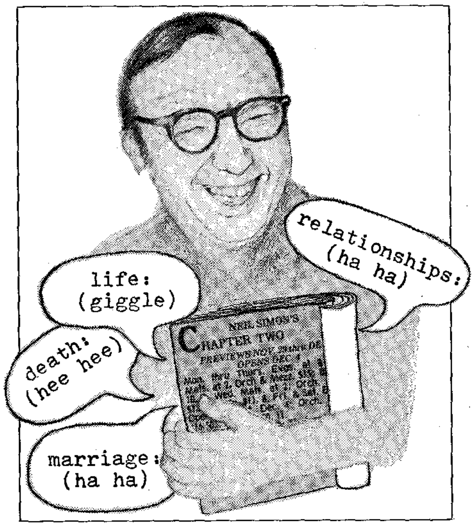
DRY DOC

"...The acting in *Chapter Two* is basically accomplished, but Simon handles drama as if it could be constructed out of one-liners..."

When Neil Simon strips away his surface layers of glib comedy, what lies underneath? In **Chapter Two,** he attempts, in part at least, to be serious about the real-life romance, marriage, and problems of Marsha Mason and Neil Simon—to pierce through to the troubling core of things. And what awaits him there? More Neil Simon.

This is the story of the writer George Schneider, whose beloved wife, Barbara, has died, and who is now being pushed by his younger brother, Leo, into all kinds of blind dates. Jennie Malone, a newly divorced actress, is similarly being propelled into going out by an actress friend, Faye, a former flame of Leo's. Against neatly stacked-up odds, George and Jennie meet cute, marry cute, and, when George's neurosis (he is afraid of betraying Barbara's memory) takes over, fight cute. Meanwhile Faye and Leo, both in dubious marriages, have a go at adultery but achieve only confusion in place of consummation, because real adultery—like, for that matter, real sex—is too hot for Simon to handle. Can't be made cute.

The same holds for serious marital problems, but Simon, except for one flashy but shallow tirade for Jennie, tries to handle drama as if it could be constructed out of one-liners, only sticking in laments where the laughs would normally go. We are asked to watch people playing pin the tail on the donkey with miseries for tails and be sincerely moved by the spectacle. There are, as always in Simon, some genuinely funny one-liners afloat on the mishmash, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. The truth is that you cannot even build a genuine comedy that way, for it needs to be inhabited by people. Out of one-liners you can only make piles of uninhabitable one-liners. True, the ability to turn them out well is nothing to sneeze at, considering how many bunglers turn them out badly. But a surfeit is a surfeit, and one-liners with delusions of being searching dialogue and character revelation glut even more quickly.



Illustrated by Doris Ettlinger

As it happens, Jennie is so good that margarine wouldn't melt in her mouth; George has his hang-ups, but he is a dedicated writer and wit, a great lover despite being a bit of a schlemiel, and so famous that his wife can find out his daily schedule from reading the *Times.* Two such wonderful people would be tough to digest in any case; heralded as portraits of Mr. and Mrs. Simon, they are hard even to swallow. As for Faye and Leo, they are only so much broad comic relief; but what need has a farce, even one aspiring to drama, of comic relief?

The acting is basically accomplished. It is a trifle difficult to tell, though, whether some of the riper pomposities of George derive from the playwright or from Judd Hirsch, who plays him; as for the lisp with which the otherwise amusing Ann Wedgeworth saddles Faye, it is no funnier than any other infirmity. But the impeccable Anita Gillette and Cliff Gorman do everything that can be done for Jennie and Leo short of rewriting them. Herbert Ross's directorial hand moves as easefully through the dimensions of the play as if it had three; William Ritman's set is more airily sophisticated than is his foursquare wont: Noel Taylor's costumes err, if at all, on the side of over-refinement; Tharon Musser aptly restrains her wizardry with lights.

Yet what is depressing about *Chapter Two*—aside from its washing its clean linen in public—is that, like other Simon plays, it is so obviously geared to an audience that hangs on its every wisecrack for three hours as two-week seaside vacationers will keep staring at the breakers. The one-liners pour in, wave on identical wave, over the sand of epigramless lives. What gloriously salty wit, the tourists think, unaware that there is more to the ocean than can be taken in from a tiny balcony. I wonder: Suppose there were a little more salon wit in the living rooms of America, would the need for Neil Simon still be so convulsive?

Two more questions. Is the bad English (e.g., "Sometimes I lay in bed thinking") the characters', the actors', or the author's? And, as a friend of mine noted, how can George's serious books in hardcover sell for $4.95 each? Has the good "Doc" Simon not bought a book in years, or is even his basic sense of observation sacrificed on the altar of elucubrated repartee?

Two rather more venturesome playwrights have come up with works that share a praiseworthy aim; even if neither quite succeeds, both provide much more than instant gratification for the laugh-starved. Both Steve Tesich in **Passing Game** (American Place Theater) and Gus Edwards in **The Offering** (Negro Ensemble Company) strive to domesticate the absurd. The idea is to make an absurdist play out of ingredients as nearly realistic as possible, so the absurd does not symbolize reality but actually melts into it.

In the past, Tesich has fluctuated between straight absurdism, as in *The Carpenters,* and a somewhat heightened naturalism, as in *Baba Goya* (aka *Nourish the Beast*). In *Lake of the Woods,* this rationalized absurdism—championed, as I see it, by the Swiss playwrights Dürrenmatt and Frisch and the Frenchman Audiberti—was already in evidence; in *Passing Game* it is handled with greater assurance. The action takes place in a small upstate resort fallen into disuse since a spectacular set of murders occurred in it. Even the lake has become polluted, and only an ominous gun-toting caretaker cruises about, sometimes assisted by his yokelish nephew, Randy.

Two cottages are nevertheless rented. In one we have Richard, an unsuccessful actor barely hanging in as a TV-commercial performer, and his wife, Julie, who adores him and tries to hold him, or so he feels, to the highest ideals and brightest future. In the other cottage we have Henry, an unsuccessful black actor now doing very well with TV commercials, and his forceful though wheelchair-confined wife, Rachel, who gives him all kinds of support he doesn't want.

This is where the absurdity becomes a mite top-heavy with excess parallelism: Both men are frustrated basketball players (not tall enough), and both have brought their wives here in the hope that the unknown murderer will do away with them—Henry, in fact, has already managed to run his car over Rachel's legs. This, I fear, is giving the absurd too schematically geometrical a form. But things presently develop with a fine combination of humor, menace, and credibility. The evil in these men—stronger in Richard, but Henry is eminently susceptible—surfaces in their lethal sparring on the basketball court. When Richard persuades Henry that they can make up their own rules, which include the lowering of the basket to eye level, we truly feel in this potent image and the way it is handled chaos taking over the civilized world. That lowered basket, malefically highlighted by Neil Peter Jampolis's good lighting, dramatically conveys the collapse of all salutary barriers: Pernicious permissiveness is in full swing.

The two marriages are absorbingly delineated by Tesich. If Rachel's speech does not always ring absolutely true, the disintegration of the Richard-Julie marriage is traced with a sinister gentleness, more comic and horrifying than anything dreamed of by Neil Simon. There is one breakfast scene in particular that is masterly. No voice is raised beyond the level of loving exasperation, yet we can practically see the ground between the spouses crack open and widen into an abyss, inviting one or more of them to fall—or be pushed—into it. No less balefully effective is a scene in which Richard and Henry sweet-talk Randy's quasi-girl friend, Debbie, a not-so-innocent innocent, into something midway between seduction and gang rape, with dire consequences for all.

If the melodramatic climax with its ironic twist and the still more ironic denouement are not entirely unpredictable, they are no less powerful for that. Unfortunately, Tesich has not made them as convincing as, for all their absurdity, they might be. It is as if his writing had grown perfunctory here in his haste toward a conclusion in which the demon of geometric neatness takes over once more. But no one should be deterred by this from a provocative play, strongly and clearly directed by Peter Yates, the follies of *The Deep* well behind him. There is solid acting from everyone, although Margaret Ladd's voice suffers from galloping infantalism and William Atherton wantonly overindulges his admittedly fascinating quirkiness. One performance shines like an unswerving beacon: Howard E. Rollins Jr.'s Henry. Rollins, who dazzled me in *Medal of Honor Rag*, has everything an actor, or even a critic, could wish for.

About Gus Edwards's *The Offering*, more next time. Here let me say only that it may well be the first play by a black playwright that could have been written by an author of any color; it is a work that hearteningly transcends all racial parochialism. ■

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Movies / Molly Haskell

PLAGUES ON SEVERAL HOUSES

"...The supreme power of the Euripides *Iphigenia in Aulis* comes into focus, transcending this modern cinematic treatment..."

Some legends are as old as time itself, and as indestructible. When, in Michael Cacoyannis's **Iphigenia,** we are confronted with a beefcake show of strutting, glowering, fifth-century-B.C. soldiers (topless and with vaccination scars in full view), one might fear the worst. Yet, as the film runs its course, it is not the director's fussy muscle obsession that we remember, nor the cloyingly fawnlike Tatiana Papamoskou in the title role. It is the sublime power of the Euripides *Iphigenia in Aulis* that comes into focus, transcending its modern cinematic treatment.

Euripides' play, you will remember, is the first installment of the drama of the House of Atreus; Agamemnon, under pressure from his troops and in compliance with the oracle, must sacrifice his daughter Iphigenia on the altar of Artemis in order to assure favorable winds for the voyage to Troy. He sends for the girl, under pretext of marrying her to Achilles. In the play's supreme moment, Iphigenia ceases to struggle against her fate and embraces it; the impact of the drama then settles onto her own frail shoulders.

Without removing the drama completely from the Homeric context of *virtus* and necessity, Euripides had challenged audiences with an extraordinarily modern treatment of the Trojan legend. He questioned the necessity of the war, re-evaluated the conflict between private and public obligations, and perceived, as no other dramatist had done, the tangle of loyalties that rend families and pit men against women. There is a modern, Hamlet-like concern with one's feelings on an almost aesthetic level ("I've degraded everything," says Agamemnon, "even my own despair"). Most remarkable is the playwright's empathy with, and investigation into, his women and his uncanny insight into the discontent of women as wives. Queen Clytemnestra is disobedient, forthright, and, as Agamemnon is quick to point out, most unwifely. Helen, absent and unforgivable, is a rebel of another order. And poor Iphigenia, dressed for the slaughter in her wedding gown, leaves one with at least the subliminal association of the arranged marriage with human sacrifice. How can a modern audience fail to be electrified when this girl, given only the victim's choice of whether to die well or badly, chooses the former and becomes a heroine!

In the film version, Cacoyannis has come up with an approach that is neither fish nor fowl—an improvement at least over his Mediterranean romp of several years ago, *The Day the Fish Came Out,* that was both fish *and* foul. Using a modern Greek text by himself and filming in the Greek countryside, Cacoyannis steers an unsteady course between the naturalism and ritualistic stylization that are the Scylla and Charybdis of modern adaptations of classics. The classic stature of the play presents inevitable problems: The director cannot show Agamemnon in a reaction shot, deliberating on possible courses of action, because we already know the outcome. Even so, Cacoyannis's abrupt cutting from a face, to another angle of that face, to a tree is hardly a solution. The naturalistic conventions of film—the psychological intimacy of the two-shot and the close-up—lead one to expect confrontations and resolutions that are not in the next. The age-old conflict between the tragic view that extends beyond human nature, and the novelistic view centered around man, has defeated better men than Cacoyannis.

As if to underscore the dialectic, Costa Kazakos plays his Agamemnon close to the vest, while Irene Papas's Clytemnestra is predictably monumental. "Give me tragedy," her smoldering looks seem to say, "or send me home in the first chariot." Beside her noble profile and friezelike majesty, the pale, androgynous Iphigenia seems even more ephemeral, her curly hair and scampering movements suggesting a sacrificial lamb.

Yet, so intrinsically powerful are these roles, the characters, and the ideas behind them, that probably even Donald and Daisy Duck could play them and leave us gasping. Iphigenia's nobility is that of a child suddenly become woman, rather than the born martyr of, say, Saint Joan. But her decision to die is also based on the practical, democratic realization that it is what the soldiers want. What is her one life to their many? And yet it is that one life, a woman's life, that stands as the ultimate rebuke to their war.

Illustrated by Marvin Mattelsc

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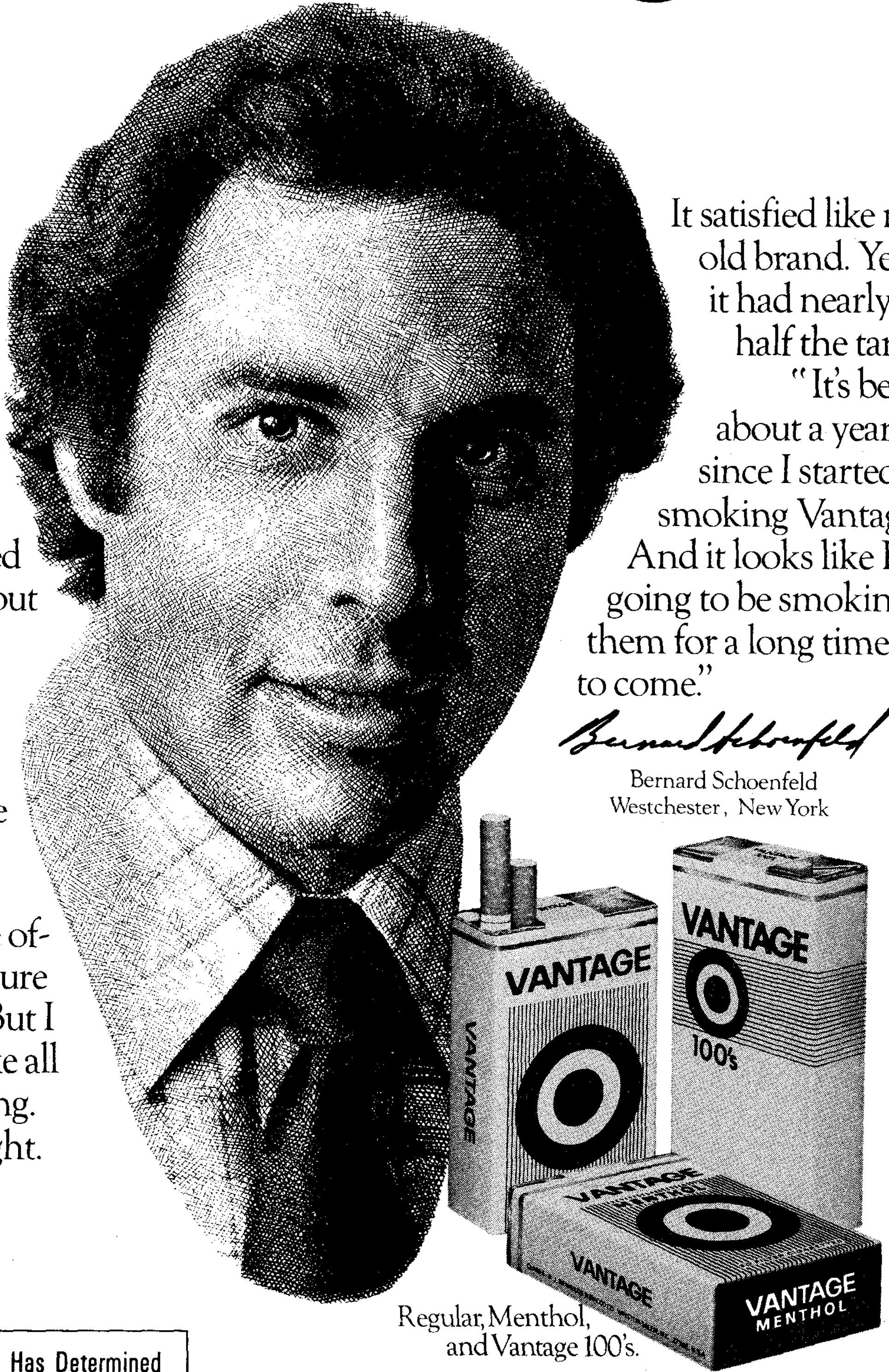

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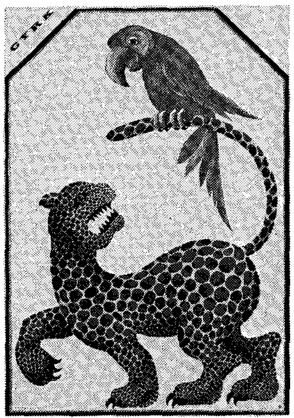

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This complex martyrdom is one of the most extraordinary epiphanies in all drama, and whatever the inadequacies of Cacoyannis's conception, I suppose we should be grateful that he has brought it to the screen at all.

Moving right along, as they say on the little screen, from the House of Atreus and its remarkable women we come to the equally accursed House of Corleone, the patriarchal gangster family whose early-twentieth-century rise and fall formed the basis of **The Godfather**, Francis Ford Coppola's extraordinary two-part film. The two films were re-edited, expanded to include scenes that had originally been cut, and shown in chronological order on four consecutive nights on NBC. (In one of those demographic mysteries in the rating system, it was seen by only 100 million people and was therefore deemed a failure.)

I was anxious to see the film again, not only to see what Coppola had added or cut and how it appeared on television, but to test some of my earlier reactions. I was struck more than ever by its hagiography: Almost every scene of violence, i.e. the murders committed by the Corleones, is succeeded immediately by a scene in a church, thus serving to sanctify the killings and "the family." The Godfather is not an evil inversion of God the Father, but his parallel on earth. In the scene in which Brando greets his petitioners—it really belongs in the beginning as the scene toward which the flashbacks lead and from which all else follows—we are made to feel not that the family's business is vicious, but that Brando metes out a justice superior to that of the country in which he lives, and that his family is a surrogate country.

The chronological restructuring of the film—so that flashbacks no longer occur as flashbacks, but in the present—is self-contradictory, like trying to straighten out a pretzel. The Little Italy sequences in which Robert De Niro plays the young Vito have the fragmentary, carefully framed look of images seen through the telescope of memory. The Nino Rota score further emphasizes the nostalgic point of view, and even the introduction of characters is accomplished with a flourishing, teleological air of their future importance.

The two films existed in counterpoint, like two different interpretations of the same theme. In the first film, Coppola had to include the many killings in the Puzo book and introduce his themes where he could, while in Part II he was free to develop the political implications of crime as a

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metaphor for capitalism. It was the family and the intensity of family feeling that was always central to his own conception, as most of the restored scenes—invariably reflective, intimate moments, rather than violent ones—testify.

There is none of the rough-and-tumble of the action film, none of the suspense. The question of whether Vito and his accomplices will make their getaway after killing the Sicilian is waived; the getaway scene is prematurely terminated and the elegiac mood regained.

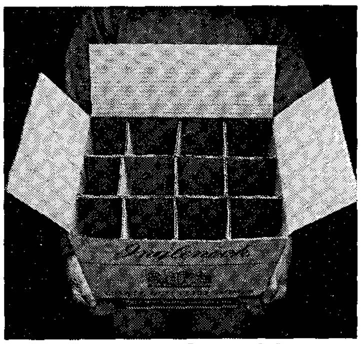
On the small screen, one loses the important spatial dimensions of the film, the sense of the family sprawling across the country (and beyond), growing roots; and then, under the leadership of Al Pacino's Michael, shrinking, its arms and legs being amputated, in the perversion of that same family feeling. One loses, too, the dramatic shifts in lighting from the bright, festive family reunions to the brooding darkness of the pine-paneled offices where assassinations are plotted and from whose precincts women are categorically excluded.

Why do I feel more at home with the implacable family feuds of Coppola's ethnic epic and with the irreconcilable antagonisms of Euripides than I do with the adult discussions of the seventies family on **Family**, that bright and articulate and congenially intergenerational five that on the ABC-TV series take on such problems as lesbians, older women, and child abusers and find solutions satisfactory to all? We are come back full circle to the Motherization of culture, the dominance of the understanding mom in a fantasy wherein all ambivalences can be suppressed and all problems resolved in family council, the final victory of soap opera over tragedy, the sociologist over the poet.

As wonderful as Sada Thompson is, there is something frightening in her all-encompassing tolerance. Isn't there anything that might shock her unprejudiced mind into paralysis? Is there no dark corner from which her nice, beaming searchlight face might recoil?

It has always been the vision of family in *Family*, rather than the vision of family in Euripides, that audiences have wanted to believe. After all, Euripides was singularly unpopular in his time. And yet the truth in the darker vision is in the power of *Iphigenia* to move us despite the distance of time and an unworthy production, while the relentless and addictive optimism of *Family* must find new problems to feed on or wither in the blinding sunlight of tele-togetherness. ▬

ALL GOOD THINGS
MUST COME TO AN END.



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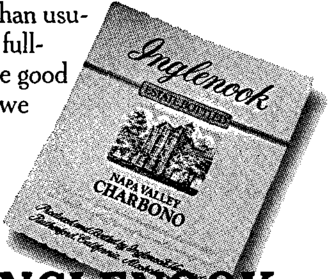

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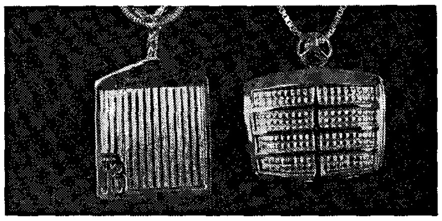

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SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Gift wraps—This importer of Mexican sweaters for men and women is having a two-day warehouse clearance sale of its handmade goods at wholesale prices. These multicolored and earth-toned sweaters come in button and wrap styles, sizes S–XL. The all-wool sweaters are $25; wool blends are $20; and tightly knit, heavier-grade wool sweaters, warm enough to be coats, are $45 for jacket length and $65 for coat length. Cash-and-carry only; all sales final. *Yummy Designs, Inc. (warehouse), 213 West 40th St., second floor (221-3091); Sat. and Sun. 10 a.m.–6 p.m.; 12/17, 18 only.*

Knit picks—A five-day warehouse sale gives you the chance to stock up on two famous brands of knitted socks, gloves, mufflers, and hats for grown-ups and kids, and sweaters for kids, all at wholesale prices. Hot Sox knee-highs, selling in stores for $3.50–$5, here $1.75–$2.50; leg warmers, retail $12, here $6; boot toppers, retail $8, here $4; Hot Nitz hats, retail $5–$6, here $2.50–$3; mufflers, retail $11–$13, here $5.50–$6.50. For youngsters, Hot Nitz for Kids sweaters in solids, stripes, and patterns, retail $10–$18, here $5–$9; little mufflers, gloves, hats, and socks are likewise half price. All merchandise first quality; many one-of-a-kind samples. Cash-and-carry only; all sales final. *Hot Sox/Hot Nitz (warehouse), 1441 Broadway, between 40th and 41st sts., eleventh floor (354-5310); Mon.–Fri. 10 a.m.–4 p.m.; thru 12/16.*

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Treasure trove—The showroom that stocks the mail-order catalog *Treasures* is clearing out its fall and winter fashions for young men and women at one third to one half off the catalog prices. Women's sizes: 3/4–13/14; men's: S–XL. Examples: women's slouchy coat-weight natural-wool cardigans and matching scarves, were $68, now $40; men's acrylic pullovers with wing collars, were $28, now $12; women's wool-lined buckskin jackets, were $85, now $44; dirndls in taupe wool-blend gabardine, were $38, now $25; corduroy jumpers, were $38, now $19; two-piece poly-jersey dresses, were $90, now $55; men's two-piece wool flannel or herringbone sport suits with Eisenhower jackets, were $110, now $50. Many styles of sportswear, plus lingerie, and a special rack of samples at even smaller prices. American Express, Master Charge, Visa, checks accepted; all sales final. *Treasures of Asia, Ltd. (showroom), 2 West 33rd St., downstairs (279-6872); Mon.–Fri. 9 a.m.–6 p.m., Sat. 10 a.m.–4 p.m.; thru 12/31.*

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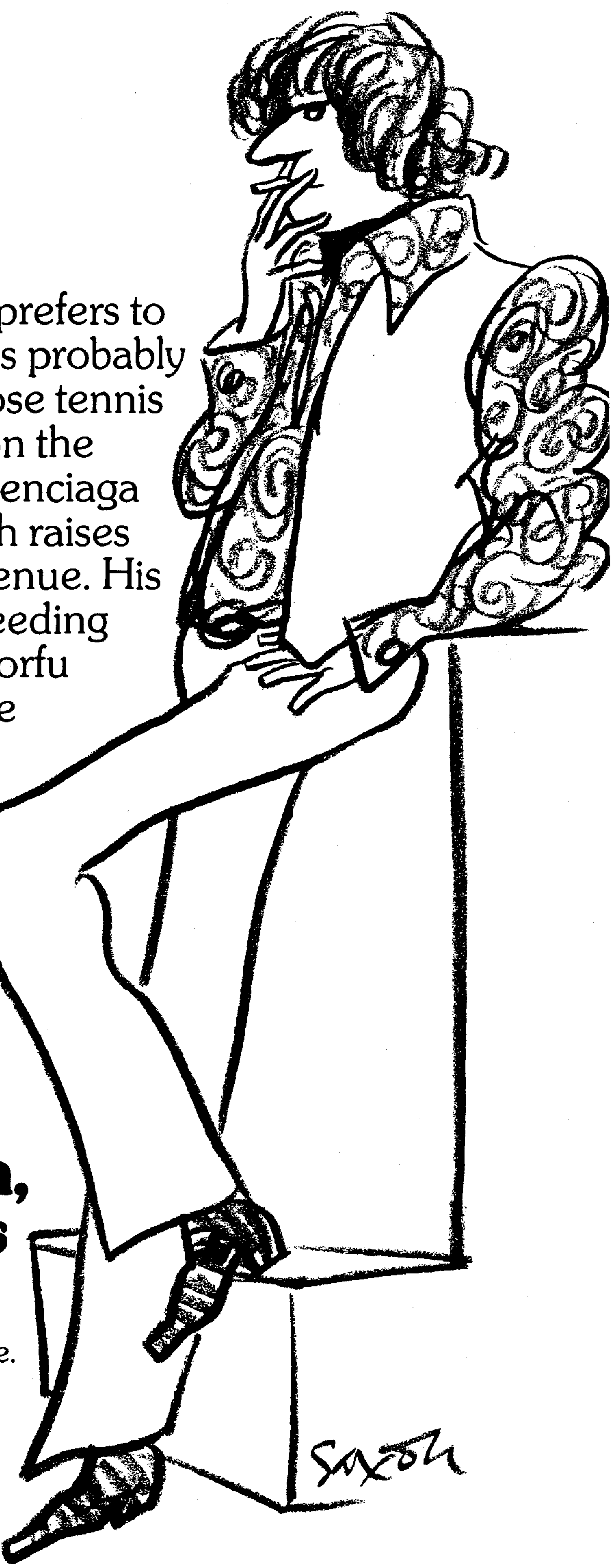
Who's who in fashion / No.1



Benvenuto Kupferman, who prefers to be called simply "Kupferman" is probably the only Estonian designer whose tennis ensembles literally stop traffic on the courts. He is quick to credit Balenciaga as his inspirational source which raises many an eyebrow along the avenue. His hobbies are mini-biking and breeding crayfish in his private cove in Corfu which, he says, will revolutionize bouillabaise. "I design for the liberated young woman of today," says Kupferman. "The Now woman, but also the Then woman surging enthusiasms." If there is any single word to describe him, according to friends, it certainly isn't "humble."

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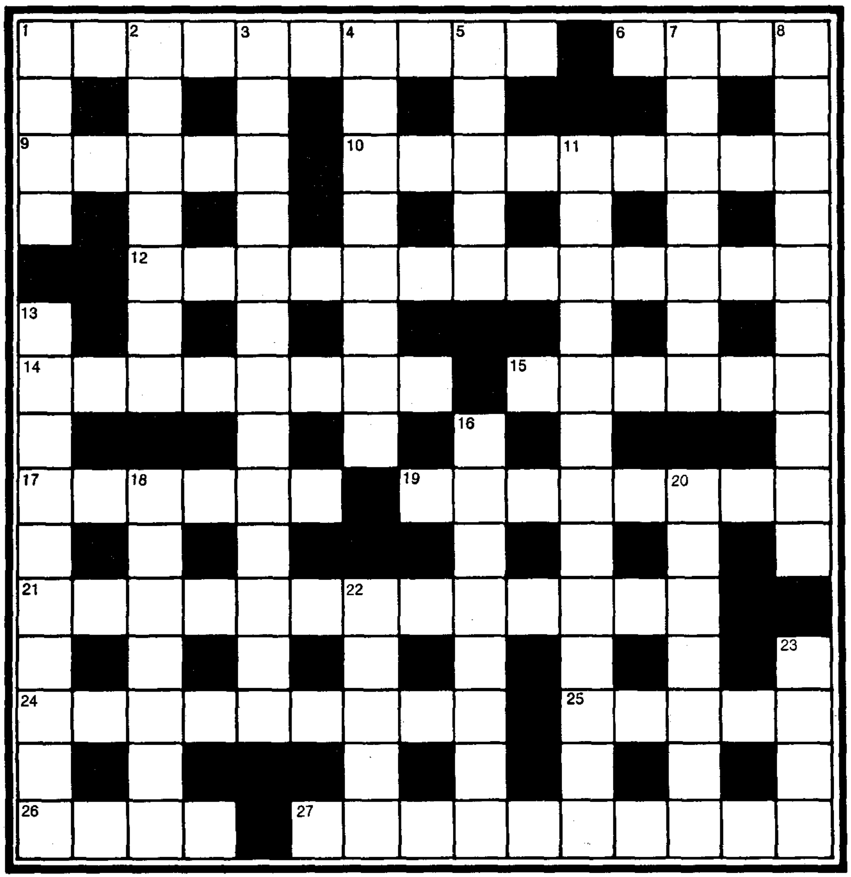

Solution to last issue's puzzle:

■	A	I	R	V	I	C	E	M	A	R	S	H	A	L
L	■	M	■	A	■	A	■	A	■	H	■	U	■	O
O	P	P	U	G	N	S	■	D	R	E	A	M	E	R
N	■	E	■	A	■	T	■	R	■	U	■	D	■	D
G	A	R	I	B	A	L	D	I	■	M	A	R	K	S
J	■	I	■	O	■	E	■	G	■	■	■	U	■	A
O	B	L	O	N	G	■	B	A	T	W	O	M	A	N
H	■	■	■	D	■	B	■	L	■	H	■	■	■	D
N	O	A	H	S	A	R	K	■	F	I	N	G	A	L
S	■	M	■	■	■	I	■	S	■	T	■	L	■	A
I	D	I	O	T	■	G	R	A	V	E	Y	A	R	D
L	■	A	■	R	■	H	■	L	■	H	■	Z	■	I
V	I	B	R	A	N	T	■	A	V	A	R	I	C	E
E	■	L	■	W	■	E	■	M	■	L	■	E	■	S
R	O	Y	A	L	A	R	T	I	L	L	E	R	Y	■

Clues

ACROSS

1 Report a critical moment on the cricket field. (5, 5)

6 Exclude dead poet. (4)

9 Dance very quaint to a degree. (5)

10 Small company comes in by arrangement for the study of industry, business, money, etc. (9)

12 Where to be all alone and patient? (9, 4)

14 A French guest initially was idle and relatively dull. (8)

15 Bulkier politician in the drink—right? (6)

17 Slight but fashionable society joined last month. (6)

19 In France, big is biggest. (8)

21 Presumably gun-running *might* be involved in this weaponry contest! (9, 4)

24 Get in lane, perhaps, when approaching the plant. (9)

25 See me acting like a trader? Perfect! (5)

26 Two corps? Very unusual. (4)

27 Mimics someone with collapsing seat. (10)

DOWN

1 Irish stopgap? (4)

2 Straightforward accompaniment from the sound of the 5 o'clock bell? (7)

3 Perfectly rational chap turns out to have a real snob name! (10, 3)

4 Gets to work to make a rope seat. (8)

5 I don't sound happy turning up with her (5) . . .

7 . . . while she's just a major trouble. (7)

8 New trade ideas—those are the things you really want. (10)

11 Fancy this! (13)

13 Noted listener to organ that picks out a good tune? (7, 3)

16 Furniture used by theatrical assistants? (8)

18 Society more liberal with the embroidery. (7)

20 At all times set out as of considerable eminence. (7)

22 Is one useful for creating an unmusical sound? (5)

23 A pound's enough to obtain such clothes. (4)

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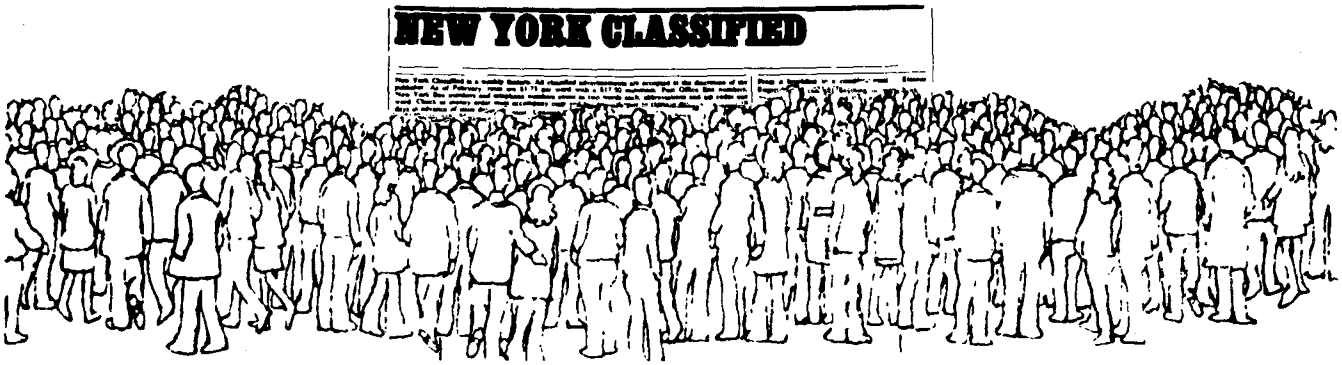

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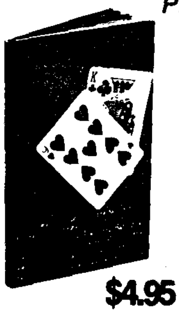

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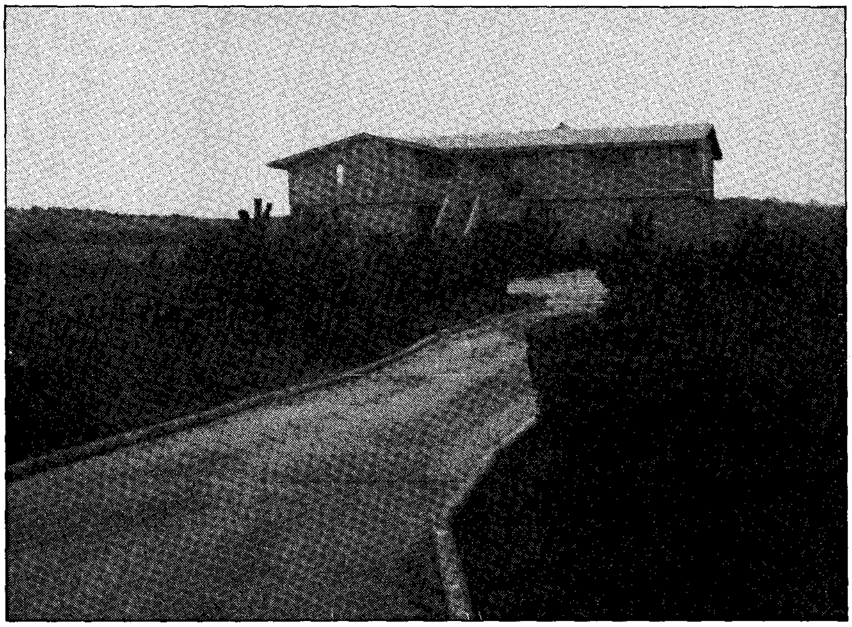

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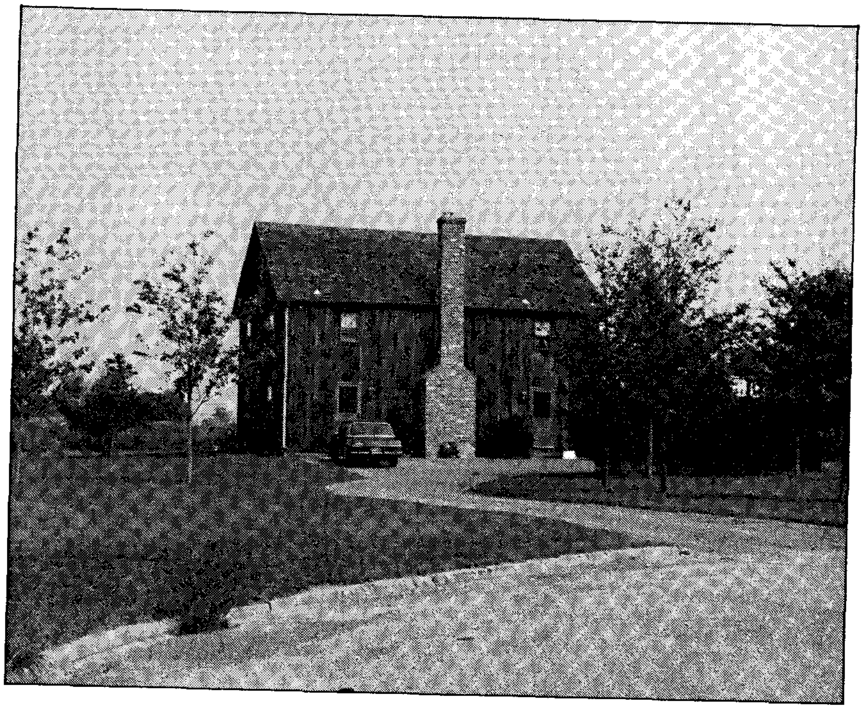

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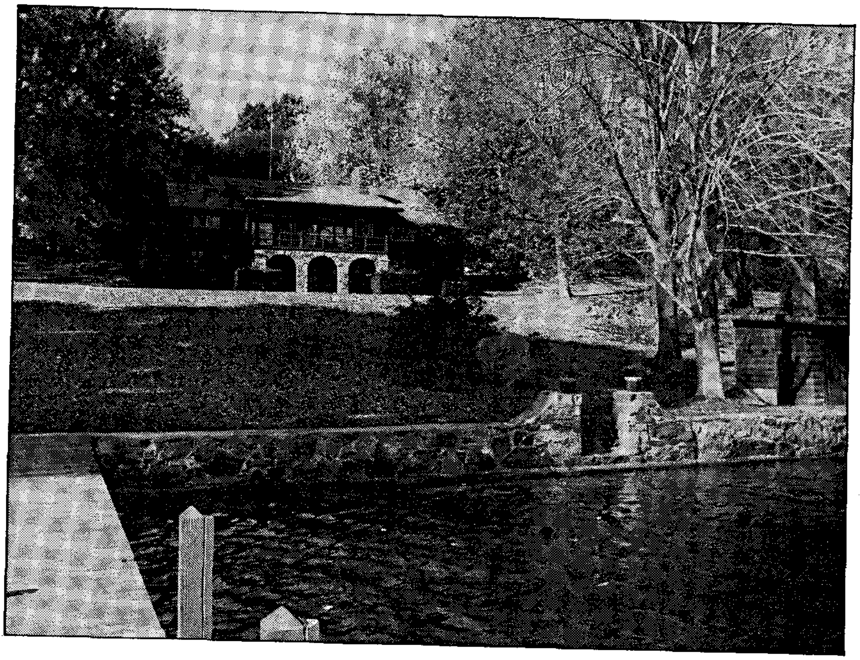

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THE GREEK CONNECTION

"...Metropolitan's exhibition brings you to a world of transitions, of rising and falling kingdoms, saints fallen on evil times..."

If you enjoy a good didactic exhibition as much as I do, if you like to study maps that show where the subjects came from, plans and models that indicate what sorts of domestic and public architecture coordinated their vistas, as well as photographs of crucially important objects that couldn't be borrowed for the occasion, then be sure not to tell anyone about the exhibition of **late Roman and early Byzantine art** (from the third to the seventh century) at the Metropolitan. Probably the best scholarly show ever presented by the museum, it's full of wonders, most of them unfamiliar. The scholarly nature of the event may have scared off the mass media; usually they zero in on multi-million-dollar treasures. The result is that the show is almost unknown, and you can wander at your ease among vitrines filled with honey-pale ivories, carved amethysts, gold coins, and other glamorous rarities. You can pause to read extended commentaries and examine documents from archaeological sites. You can contemplate the imperial Christian panoplies of Constantine and Justinian, and reconsider the mysterious intervention of Julian the Apostate, who tried to revive a moralizing paganism to confront the church in one of her earliest and lushest bureaucratic flowerings. Most of all you can see the complexity, variety, and profundity of a great civilization that stretched from Milan to Aleppo at a time when Northern Europeans were painting themselves blue or otherwise enjoying the Dark Ages. If you don't spread the word, the show may remain decently uncrowded until it closes on February 12.

Among many other things, the exhibition is a battleground for conflicting ideas and prejudices. The oldest and most conventional one claims that the Greek and later the Roman version of humanistic realism marks the climax of, and sets eternal standards for, all figurative arts. It's the ultimate synthesis of verisimilitude and idealism, of proportion and scale; all earlier styles tended toward the Hellenistic Age of Gold, and all later ones recall it with poignant nostalgia. According to such Hellenophiles as Bernard Berenson, you can reckon how far the Roman Empire declined by the hardening of sculptural contours; by an increased dependence on arbitrary formulas for depictions of the human body and of pictorial space; by a growing reliance on hieratic patterns. In other words, Rome decayed politically and fell to the arms of the barbarians while its arts regressed aesthetically to primitive stages. From this Hellenistic-realist viewpoint, the brittle linearity of a Byzantine relief, the symmetry of its composition, its frontal staring eyes, flattened space, and symbolic designation of background elements all testify to a loss of manual skills, a coarsening of perceptions, and a general demoralization of the creative spirit. It's just a step from the mid-sixth-century ivory diptych of Christ and the Virgin with saints (lent from Berlin) to the illiterate, unwashed hoards of Gauls, Huns, Saxons, Celts, and other hairy ancestors.

Intelligent, sensitive people (according to the Hellenistic-realist concept) in Bamberg and Rheims during the Middle Ages, and later in the Italian Renaissance, laboriously reconstituted the lost ideals. Models from antiquity were recovered. The Age of Gold standard was reaffirmed.

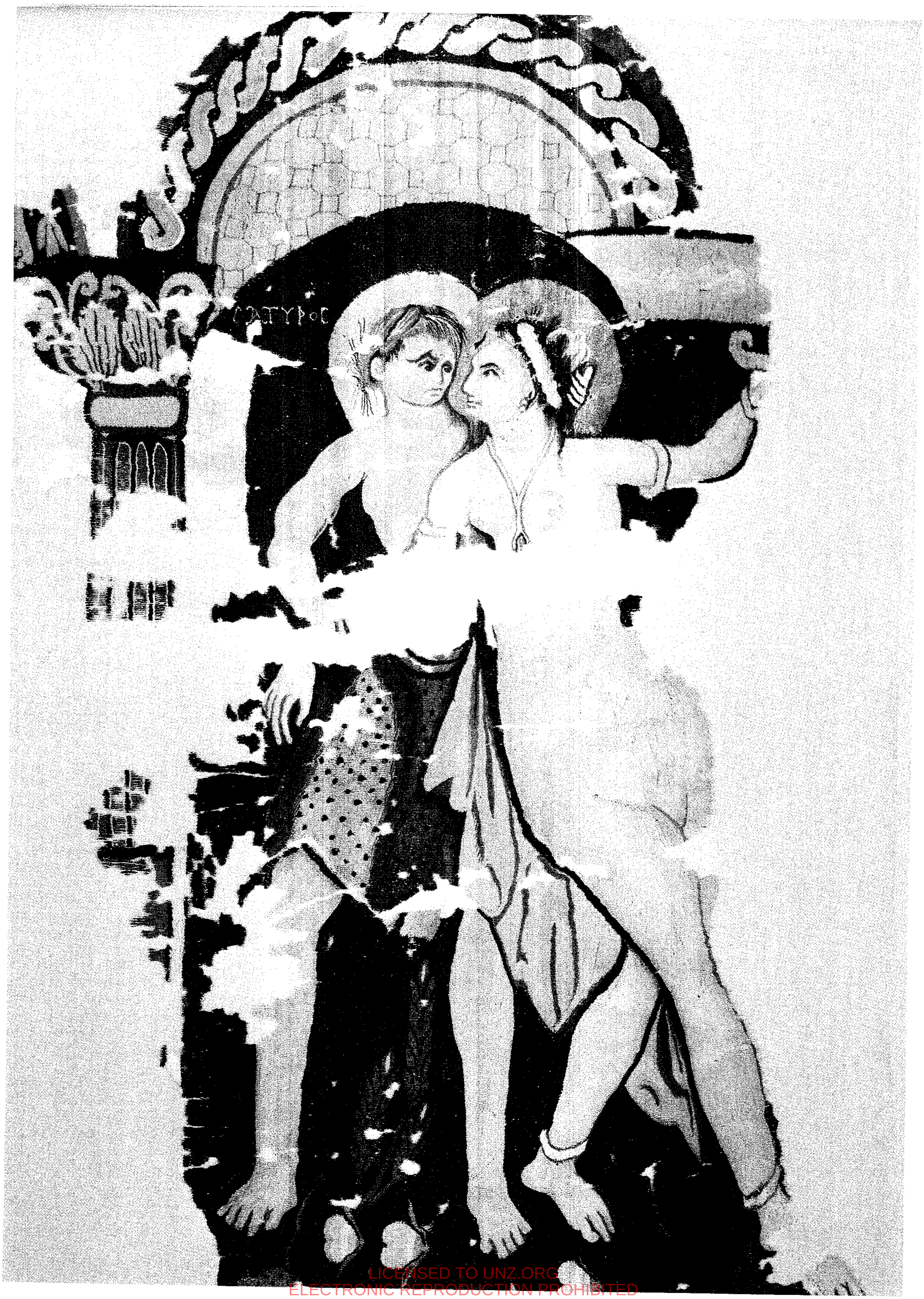
To Hellenistic-realists, twentieth-century modernist art looks like a threat, a new barbarism. What sclerotic Constantine did to gentle Marcus Aurelius, Matisse did to Degas, de Kooning to Renoir, Newman to Seurat.

At the other extreme are the Byzantine-abstractionists. They admire the Christian art of the Eastern Empire for its metaphysical elements. They praise the Berlin diptych for the same qualities disparaged by Hellenistic realists. They find metaphysical splendor in its rigorous frontality, a metaphor for the transubstantiality of God in its abstract spaces—visions of a Trinitarian universe cleansed by winds from the desert. They sneer at Hellenistic images, with their pneumatic nudes and Miami Beach colors, as hedonistic, self-indulgent, and depraved. In the angular shuttling of Byzantine anatomies, they discover appropriate metaphors for a man's sense of contingency, the pressures of the outside world that threaten him, the hopes that consume him, the fragility of his carcass, the eternity of his soul. The lolling, sunburned musculature of iron-pumping Greeks and bloody-minded Romans is, in contrast, materialistic, anecdotal, vulgar. The Byzantinists derive their aesthetics from abstract art (and formalist analysis) just as the Hellenists derived theirs from Beaux-Arts realism.

The exhibition comprehends both positions. Professor Kurt Weitzmann, of Princeton and the Met, who organized the show and gave it the full benefit of his scholarship and flair for explications, has vision enough to clarify the confused field. He suggests that the Byzantine and the Hellenistic concepts are not opposed; the former evolved from, and retains much of the character of, the latter. Also, he suggests that many artists were not concerned with theology; they didn't take sides between Christians and pagans. With a modern indifference, certain ateliers were happy to produce a Christ one day and a Helios the next, in almost identical hats. You paid your money and you named your eschatology.

Furthermore, as Professor Weitzmann's installations make clear, the "decline" of Hellenistic realism was as much a matter of geography as of chronology. The farther you get away from the imperial capitals—from Rome, Constantinople, Ravenna, Alexandria—the stiffer and cruder are the styles. Regional artists, like today's, rejoiced in an awkward expressionism that must have had the all-thumbs charm of folk art to sophisticated cosmopolites. Talented kids went to the big city. That's where the money was, and the patronate. The air teemed with ideas. Religions, philosophies, cults, blended and separated in a vast syncretic bouillon. A rich lady wore a marriage belt with

Haloed orgy: *Third- to fourth-century wood-and-linen tapestry of a satyr and a maenad, from Egypt; lent to the Metropolitan by the Cleveland Museum (54⅜ inches high).*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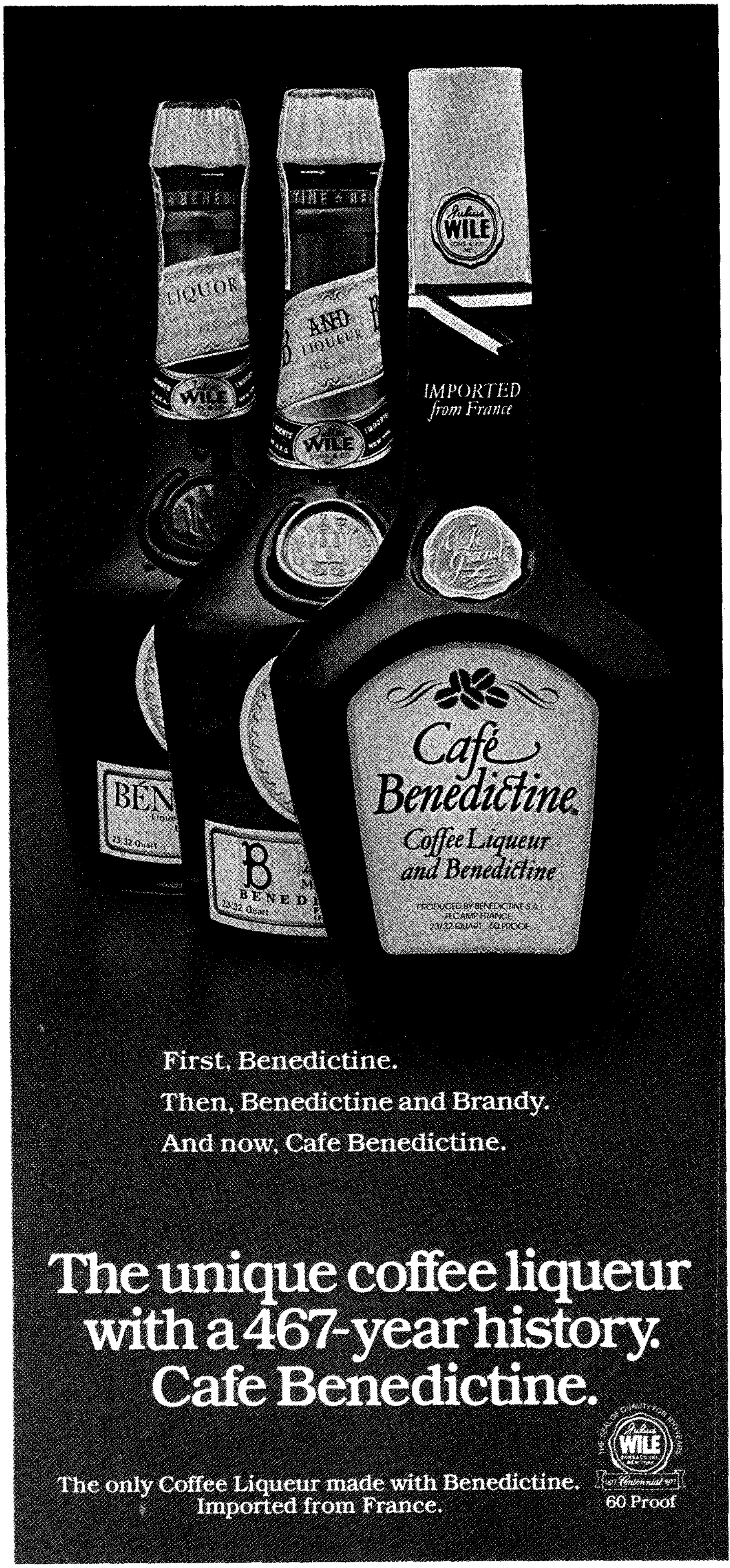

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Christ on the buckle and Dionysus, Hermes, Poseidon, and twenty other Olympians around her waist. A handsome shepherd carrying a lamb across his shoulders doubles as Jesus and as the Roman embodiment of Philanthropy; sometimes he's given a Phrygian cap, in which case he's Mithra. On an ivory plaque, an emperor, fat as a pig, is hoisted in apotheosis by two winged, male nudes (Roman angels are emphatically sexed) in the same fashion that saints were lofted to heaven. A naked youth meditating among placid beasts in a friendly bosk is Adam in pre-apple Eden, or Orpheus with the enchanted animals.

The dry heat of the Egyptian desert preserved many textiles which give us an idea of how imperial villas and palaces were decorated. The third- to fourth-century hanging reproduced on page 125 was made in Christian Egypt and represents a satyr and a maenad dancing in the train of Dionysus. "The decorative architectural setting," observes the Metropolitan's *Bulletin* (the exhibition's catalog is, predictably, late), "and the graceful yet mannered figures testify to the weaver's skill and the richness and monumentality of late Roman wall hangings." Indeed, the maenad's elongated abdomen and small high breasts are as Mannerist as the nymphs of Fontainebleau 1,200 years later. But why are the two orgiasts wearing halos? Could they be saints like the Eastern Church's St. Bacchus? Or does the scene illustrate an earlier text, such as the *Pervigilium Veneris* (known as "The Eve of St. Venus") with its haunting refrain, "Tomorrow shall be love for the loveless, and for the lover tomorrow shall be love"? The *Bulletin*, however, is reassuring: halos were a mark of distinction in pagan as well as in Christian art.

The exhibition emphasizes similarities rather than differences between the religions that were dying and the one that would emerge triumphant. Byzantine anatomies are formulated and conventional; they seem to dance to the strictest measures. Recent scholarship indicates that Hellenistic art, too, was based on rigorous calculations and proportions. Christian artists evidently understood such numerological sanctions. They changed their schemes for a changed pantheon, but the concept of an art with sophisticated rules and orders still was honored, and informed the subject matter more critically than any shifts in costumes or scenery.

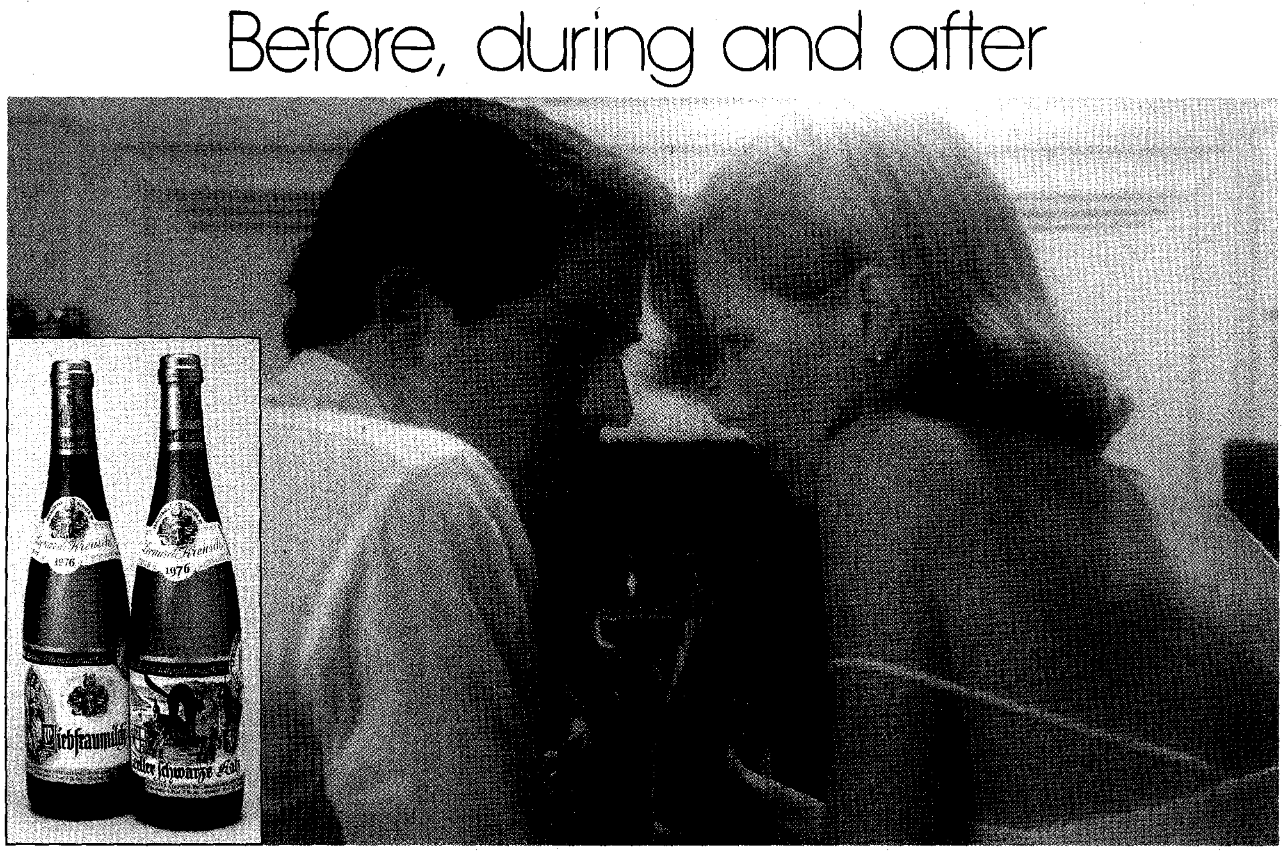
The exhibition brings you to a world of transitions, of rising and falling kingdoms, of queens with great names (Pulcheria, Vigilantia, Euphemia, Theodora) and saints fallen on evil times

> "…There is so much to learn from the Metropolitan's exhibition that, in describing it, the didactics are apt to step up front…"

of exiled philosophers, statesmen who backed the wrong horse, lucky adventurers—it's the bittersweet civilization celebrated by the great C. P. Cavafy. Wearing these jewels, drinking from these cups, pagans, Jews, and Christians met to swap rhymed epigrams and stabs in the back. Holding the disparate elements together was the magnetism of Greek culture, especially the Greek language and myths—what Cavafy called "the brilliant and harsh Hellenism, with its commanding devotion to perfectly shaped, corruptible white limbs. . . ."

All sorts of gods make an appearance—Isis, Serapis, Sabazies, Mithra, Cybele. Professor Weitzmann properly insists on the importance of the synagogue discovered at Dura Europus (in west Syria), the walls of which were painted with Old Testament narrative scenes, apparently in defiance of the Second Commandment; it proves that there must have been an extensive Jewish background to later Christian subject matter. He also insists on the importance of the frescoes and icons recently studied in the St. Catherine monastery in Sinai. Made in (or deriving from) Constantinople, in a brilliant, palatial style, they demonstrate that an accomplished realist manner existed parallel to the so-called "abstract" Byzantine style. In other words, the expressive distortions and arbitrary perspectives in seventh-century sculpture are willed. A classic alternative was open to the artists, and they often adopted it, as you can see in an ivory diptych leaf of St. Michael, his peach-fat beauty in a direct line from the sleepy divinities of Praxiteles.

There is so much to learn from the exhibition that, in describing it, the didactics are apt to step up front, which is a mistake because the show is full of breathtaking pleasures. There are the nine silver plates of the Emperor Heraclius, reunited for the first time in a millennium; they offer the deeds of David on moon-clear tondi; seldom have invented actions and counteractions been more ingeniously and elegantly poised. The Ashburnham Pentateuch is one of the most sumptuous, eccentric illuminated books ever accomplished; its seventh-century images look back to Roman illusionism and ahead to Carolingian classicism like some inspired Janus. The Lanx of Northumberland (lent by his grace the duke) is an elegy for the fading beauties of pagan orthodoxy; five deities gather on the holy island of Delos in the cool silver light of Artemis, watched by sentient beasts on the borders of the rectangular tray. And there is the dotted glass portrait of a youth from a bowl inscribed, "Gennadios most accomplished in the musical art"; his crooked smile would have incinerated Cavafy on the spot. There are textiles woven with red snappers that cast blue shadows on a wool and linen floor; rock-crystal lions from Trier that have some of the Pekingese ferocity of China about them (the Byzantines were in touch with the Orient through the Silk Route); and there is a touching glimpse of that rarest of colors, true imperial purple, in the Codex Sinopensis. There are notable loans from Cleveland, Liverpool, Belgrade, Geneva, Mainz, Weisbaden, Leyden, and many other cities, with the exception of Leningrad. The Russians promised to lend an important contribution—much of which is illustrated in the *Bulletin*. At the last minute, for no known reason, they reneged. I hope that the Met equally curtails its show of twentieth-century masters being prepared for the USSR. Just to indicate that we, too, are part of the vengeful Byzantine tradition. ▬



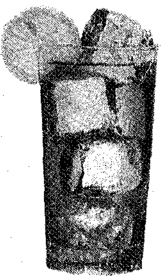
Leonard Kreusch Liebfraumilch / Leonard Kreusch Zeller Schwarze Katz

Exclusive Importer, Leonard Kreusch Inc., Moonachie, New Jersey.

The French Wench
2 parts Dubonnet Red and 4 parts ginger ale in a highball glass. Add a wedge of lime.

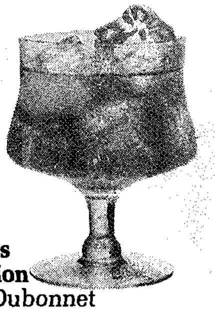
The Blonde Bombshell
2 parts Dubonnet Blonde. 1 part vodka, over ice, with a twist.

The Strawberry Blonde
Pour Dubonnet Blonde over ice. Add a dash of grenadine and a lemon twist.



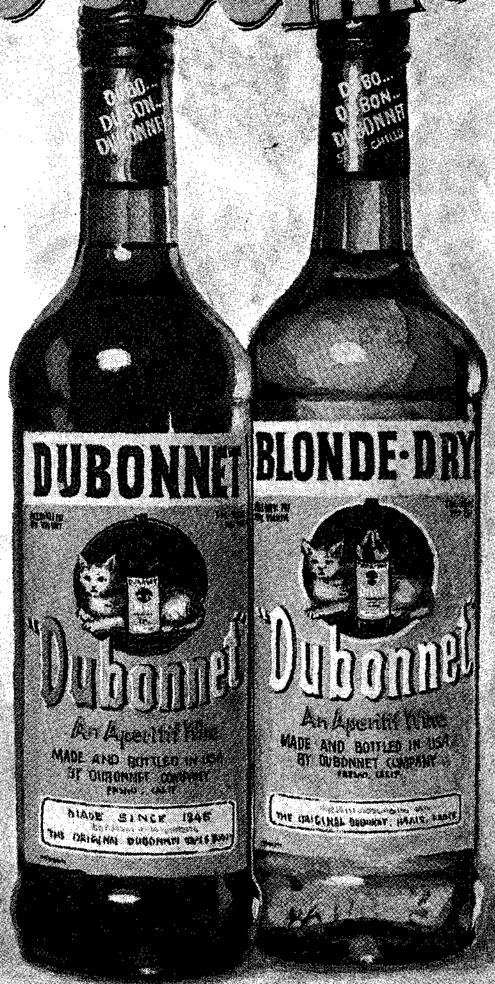
Great drinks are made with "Dubonnet"

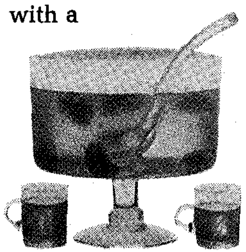
Dubonnade
One part Dubonnet Red over ice, in a tall glass. Fill with Bitter Lemon and garnish with a lemon slice.



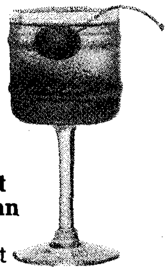
The Paris Connection
2 parts Dubonnet Red and 1 part white rum on the rocks, with a twist.

Dubonnet Cocktail
Equal parts of Dubonnet Red and gin (or vodka) on the rocks, with a twist.

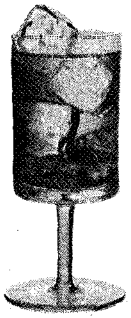




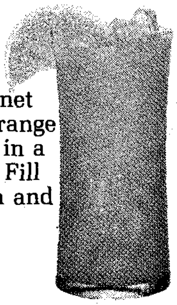
Dubonnet Party Punch
Pour one bottle of Dubonnet Red into a bowl with one pint of vodka. Add the juice and shells of 6 limes and a large bottle of club soda. Add ice, stir. Serves 12.



Dubonnet Manhattan
One part Dubonnet Red. One part whiskey. Add a dash of bitters and stir thoroughly with ice. Strain, add cherry.



The Love Match
2 oz. Dubonnet Red over ice in a tall glass, fill with 7-Up.



The Left Bank
2 parts Dubonnet Red, 2 parts orange juice over ice, in a highball glass. Fill with club soda and stir.

Marriage on the Rocks
Equal parts of Dubonnet Red and Blonde on the rocks, with a twist.

Just Dubonnet
Over ice. With a twist. Or with club soda, to taste.

Dubonnet Aperitif Wines, Product of U.S.A. Dubonnet Co., N.Y., N.Y. © 1977

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 305

BY MARY ANN MADDEN

1. NOTTINGHAM, England (Reuters)—A stuffed owl has disappeared from an exhibition here devoted to Britain's vanishing wildlife. —The New York *Times*, November 6, 1977

2. Same owl whoo wrote *I Heard the Taxidermist Call My Name.*

Above,(1) a clipping, plus(2) penalty. Competitors are invited to provide one bona fide clipping (or photocopy) and a brief comment thereon.

Results of Competition 302, in which you were asked to finish one of three jokes: the rabbit in men's clothing, the ladies lunching at the Plaza on the day the world ended, or the nearsighted professor.

Report: More rabbit punch lines (approximately three to one) than the others. Some came from Bunny's Boys Town. Just kidding. But seriously. Some perfectly nice goofy jokes were repeats. To wit (or not to wit): RABBIT—"No thanks, just looking." "I'd like to speak to my uncle, the glove lining." "Some fourteen-carrot cuff links, please." Plus: a hare shirt. Earmuffs. Something to wear to the hop. A jumpsuit? Hopsacking? Camel or Moe Hare? Jokes anent Elwood Dowd. A masquerade costume. Carrot in my ear. Hare today. And, "No thanks, I'm just window-hopping." WORLD END—"In that case, I *will* have dessert." "I'm five weeks pregnant." "I wouldn't speak to you if you were the last man on earth." And so forth. See below for details. At these prices you won't see too many more.

First Prizes of two-year subscriptions to "New York" to:

A rabbit walked into a men's clothing store, and the clerk said, "May I help you, sir?" "Yes," said the rabbit, "I'd like some evening clothes like the ones I saw at a formal party last night." "Very well," said the clerk. "Were the men wearing tails?" "I don't know," answered the rabbit. "I couldn't see under the long coats."
Albert G. Miller, NYC

A nearsighted professor lived on a desert island with his pet and the complete Modern Library. After many years, by reading the classics aloud, the professor had taught his pet, a chimp, to talk, and they enjoyed a pleasant life. One day a shipwrecked naval officer washed up on the beach. Dazed, he staggered up to where the professor was reading under a tree. Rubbing his eyes, the officer muttered, "Can it be . . . Robinson Crusoe?" The professor squinted up from his book. "No, you great ape," he said, "it's *Madame Bovary*, and where is my lunch?"
Nancy Joline, Huntington, N.Y.

The day the world ended . . . no, that's not right. A nearsighted professor wanted to go into a clothing store with his pet rabbit, but one of them was late, having had lunch at the Plaza. Or, something like that. Anyway, the rabbit went into a bookstore looking for the complete Modern Library, when the clerk said, "May I help you, sir?" Get it? No? Wait. What about the two women on a desert island . . .
John Falxa, NYC

Runner-up Prizes of one-year subscriptions to "New York" to:

The day that the world ended, two women were having lunch at the Plaza and one of them was late. When she arrived, she said, "Marjorie, you won't believe what's happening outside. There are policemen and soldiers everywhere, and sirens are going off, and there's a man shouting that the world is ending today." "Did you recognize the man?" "Why, yes, it was Harrison Goldin." "Good. We've got plenty of time. Menus, please, waiter."
Jim MacGregor, Brooklyn

A rabbit walked into a men's clothing store, and the clerk said, "May I help you, sir?" "I'll have that Pierre Cardin shirt," said the rabbit. "That will be $50," said the clerk, figuring the rabbit would not know the difference. The rabbit paid, and was about to leave when the clerk said, "You know, we don't get many rabbits in here." "Well," said the rabbit, "who ever heard of a rabbit wearing Pierre Cardin shirts?"
Brian Plante, Staten Island

And Honorable Mention to:

Rabbit walks into a clothing store. The clerk says, "May I help you?" Rabbit says, "I'd like a ham and cheese on rye with lettuce." The clerk says, "It's a clothing store. We don't sell sandwiches." Rabbit says, "Okay. Bring me a bowl of chili." The clerk says, "It's a clothing store. No sandwiches. No chili." Rabbit says, "Well, how about a shrimp cocktail?" Clerk says, "Look, you stupid rabbit, we don't sell any of that stuff. It's a clothing store. Can't you read?" Rabbit says, "Look, dummy, if I could *read*, I would've asked for a menu."
Steven S. Palmer, Tuscaloosa, Ala.

The day that the world ended, two women were having lunch at the Plaza, and one of them was late. The other women berated her roundly when she finally arrived. "I don't understand why you're getting so worked up," replied the latecomer. "It's not as if
Jane M. Ash, NYC; Martin Panzer, NYC;
Amy Einsohn, Berkeley, Calif.
sp. mention: Norman Lichtblau,
Philadelphia, Pa;
Physics Bldg. SUNY, Albany, N.Y.

A nearsighted professor lived on a desert island with his pet and the complete Modern Library. One day he called his pet to him. "You are a good goat, Billy. You have never eaten a single page from one of my precious books." "Meow," said Billy. The professor smiled, "And your pussycat imitation's not bad either."
Gene Schinto, Greenwich, Conn.

The day the world ended, two women were having lunch at the Plaza, and one of them was late . . . and soon, so was the other.
Andrew A. Feeney, Old Greenwich, Conn.;
Anne Bernstein, Bronx.
Nikki Rosa, NYC; Bruce Karp, NYC'
Harold Povill, Brooklyn

A rabbit walked into a men's clothing store, and the clerk said, "May I help you?" The rabbit said, "Yes, I'm finally finished with my medical studies and I'm looking for a good suit." "I've never heard of a rabbit becoming a doctor," the clerk said. "Do you have a specialty?" "Yes," the rabbit replied, "I'm an anesthesiologist." "You're what?" the clerk asked. "Never mind," said the rabbit, "let's just say I'm the Ether Bunny."
Shirley Boardman, Wayne, N.J.

A rabbit walked into a men's clothing store, and the clerk said, "May I help you, sir?" "Yes, I'm looking for a vested suit for under $10. Have you any?" "Are you crazy?" The bunny replied, "Crazy? Who's the one talking to the rabbit?"
Gary Laitman, Great Neck, N.Y.

A rabbit walked into a men's clothing store, and the clerk said, "May I help you, sir?" "Oh, I beg your pardon," replied the rabbit. "I think I'm in the wrong joke."
Jonathan Abrams, Brooklyn

The day that the world ended, two women were having lunch at the Plaza, and one of them was Late Shaughnessy. The other, Tardy Cunningham, was a look-alike for Late. Late, however, did not relish being called Tardy. Most people often thought that Tardy was Late, but seldom consid-

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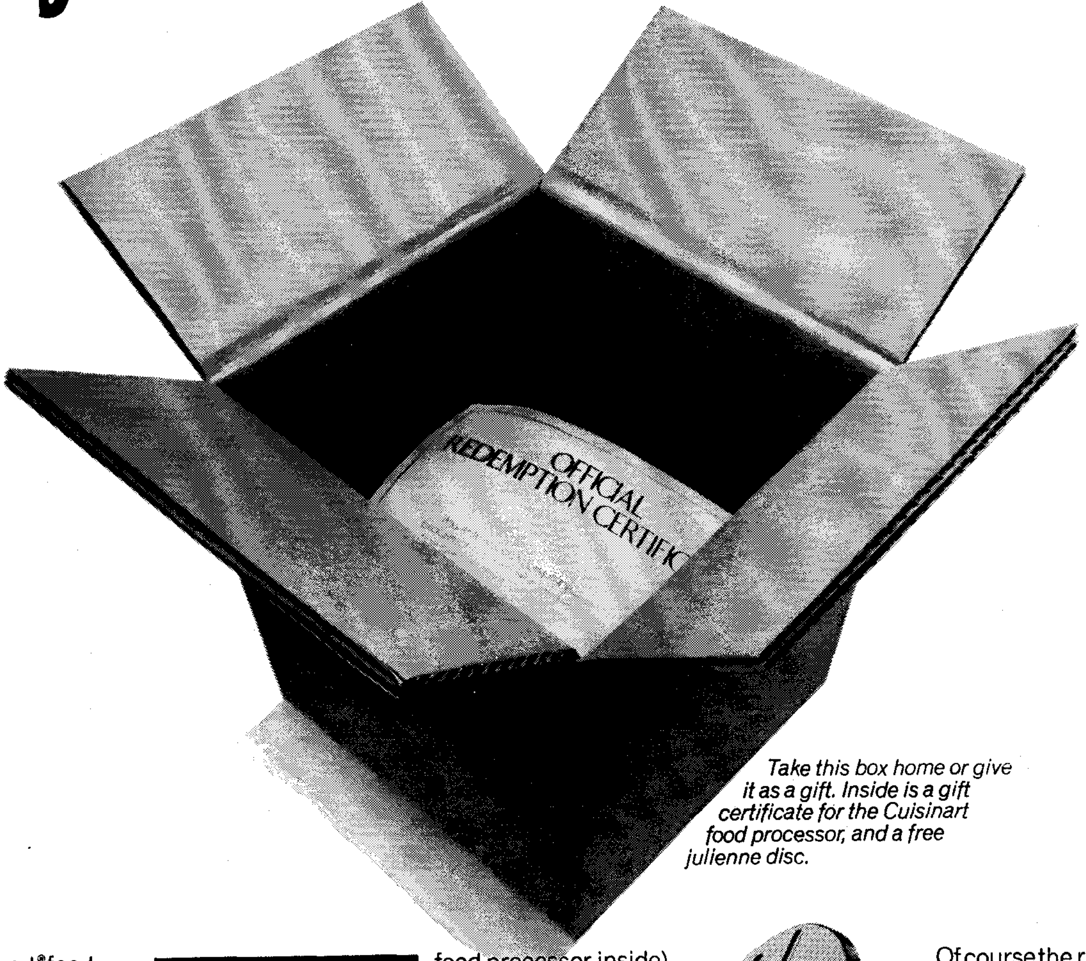

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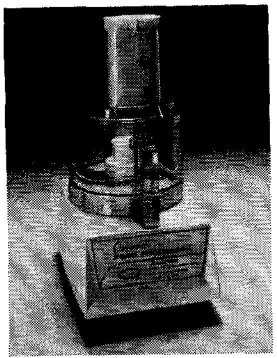
As a first reward for your patience, your machine will come with our new fine julienne disc, never before available. It's immensely useful, will retail later in the year at around $12 and it's yours free.



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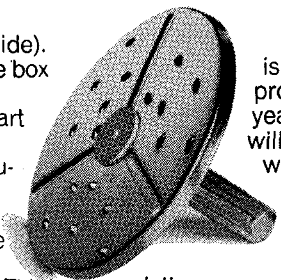

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ered Late as Tardy. Late's father, Absent Shaughnessy, considered Tardy to be better than Late, though he found it easy to be Absent without considering Tardy. The day that the world ended, two women were Tardy and Late at the Plaza, but neither was Absent ....

John H. Williams, Madison, Wis.

A rabbit walked into a men's clothing store, and the clerk said, "May I help you, sir?" "Yes, I'm looking for a jumpsuit." "Perhaps you'd like something in mohair?" "Very bunny," muttered the rabbit. "Here's a nice number in hopsacking." "Will it give me long ears of use?" "The material is so strong, it'll stand up in a nor'Easter." "Okay, I'll take it. Rabbit up."

Miles Klein, East Brunswick, N.J.
sp. mention: Jan Leighton, NYC

A rabbit walked into a men's clothing store, and the clerk said, "May I help you, sir?" "Do you have anything in hare shirts?" asked the rabbit. "How do you spell that?" wondered the clerk. "S-h-i-r-t-s," the rabbit replied.

Russell Connor, NYC

The day that the world ended, two women were having lunch at the Plaza, and one of them was late. When she finally arrived, she apologized and explained that she had overslept because she had been up late watching *The No Tomorrow Show.*

Harry L. Choron, DDS, Hackensack, N.J.

A nearsighted professor lived on a desert island with his pet and the complete Modern Library and the unfinished manuscript of his subsequent best-seller, ***I'm OK, You're a Camel,*** portions of which he would read to the kangaroo by the light of (successively) ML-1-659 and GL-97.

Russell McGrath, Berkeley, Calif.

A rabbit walked into a men's clothing store, and the clerk said, "May I help you, sir?" "Certainly," replied the rabbit in a cockney accent. "I'm shopping for formal attire to wear to the opera." "Yes, of course, but can you afford it, being a rabbit as you are?" "Certainly. You 'ave no doubt 'eard of 'oward 'ughes?" "Yes," replied the clerk. "Well," said the rabbit, "I'm 'is 'are."

Timothy A. Nash, West Jefferson, N.C.

A rabbit walked into a men's clothing store, and the clerk said, "May I help you, sir?" "Yeb," said the rabbit, sneezing. "Got a bab code in by head. Need a warb suit." "Ah," nodded the clerk. "What about a jumper's warm-up suit?" "Nobe," sniffed the rabbit. "Bunny dudn't buy hoppiness."

Arch Napier, Tucson, Ariz.

A nearsighted professor lived on a desert island with his pet and the complete Modern Library. When his rescuers finally arrived, he looked up from his reading and said, "Take my wife, please."

Edmund Conti, Summit, N.J.

A rabbit walked into a men's clothing store, and the clerk said, "May I help you, sir?" "I'd like to see a leather jacket in my size." "Fine." "May I take it outside to see the color in daylight?" "Of course." And the clerk saw neither hide nor hare of them again.

Ellis Schoen, Reading, Pa.

The day that the world ended, two women were having lunch at the Plaza, and one of them was late, arriving in tears. "Jane, darling," she sobbed, "I'm absolutely devastated!" "Forget it, Samantha," her friend replied. "It's Friday—let's get bombed."

John Survant, West Los Angeles, Calif.

The day that the world ended, two women were having lunch at the Plaza, and one of them was late. She rushed in breathless and exclaimed, "Sorry I'm late, darling, but I just couldn't get away from that dreadful Henny Penny."

Susan Seltzer, New City, N.Y.

A rabbit walked into a men's clothing store, and the clerk said, "May I help you, sir?" The rabbit said, "I'm giving my first recital tonight in that steamy Robert Hall. Have you any cotton tails?"

Theodore Randall, Portland, Ore.

The day the world ended, two women were having lunch at the Plaza, and one of them was late. When the latecomer finally arrived, her companion was irate: "Don't you know the world will end today?" she asked. "No, but if you hum a few bars . . ."

Howard Kuperberg, NYC
sp. mention: Conrad Woodall, Bala Cynwyd, Pa.

A rabbit walked into a men's clothing store, and the clerk said, "May I help you, sir?" The rabbit, clicking his heels, replied "Not 'zir,' shtupit! Show zome rrespect for a rabbit and call me 'Herr.'"

Lydia Wilen, NYC

The day that the world ended, two women were having lunch at the Plaza, and one of them was late. The other, deciding she had waited long enough, got up to leave. On the way out she met her friend. "Well!" she exploded. "That's the last time I'll wait for you!"

Brian D. Rudnick, Bronx

A rabbit walked into a men's clothing store, and the clerk said, "May I help you, sir?" "I should say not," replied the rabbit as he connected with a firm left to the clerk's jaw.

Larry Laiken, Bayside, N.Y.

. . . "No, thanks," said the rabbit. "I'm just waiting for my friend the kangaroo to come out of the bar."

L. Soth, Northfield, Minn.

Contest rules: One entry only should be sent to Competition Number 305, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by December 23. Editor's decisions are final and all entries become the property of *New York*. First-prize winners will receive a two-year subscription to *New York*, and runners-up will receive a one-year subscription. Results and winners' names will appear in the issue of January 16. Out-of-town postmarks are given three days' grace. **Postcards, please.**

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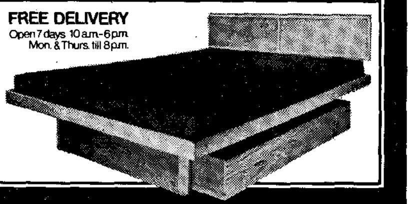

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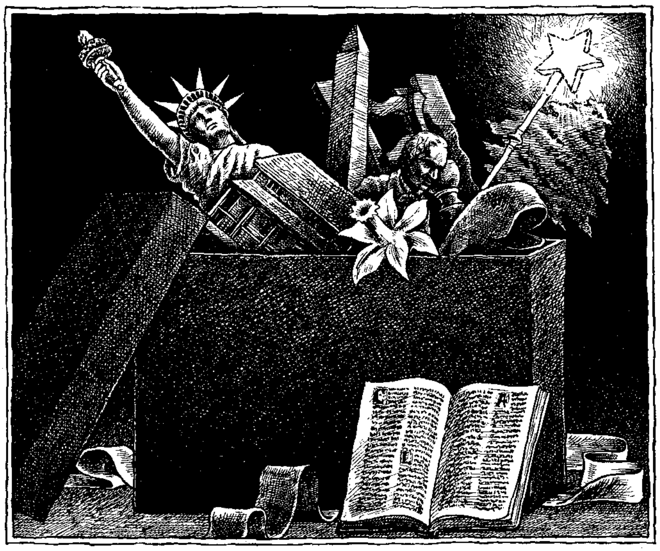
New York Page of Lists/Terry Clifford

TO NEW YORK, WITH LOVE

"...Stone tablets translating the hieroglyphics on Cleopatra's Needle were given by (who better?) Cecil B. DeMille..."



Our city has received some strange and wonderful gifts. So far, thank God, they do not include a statue of Venus with a clock in her stomach.

1. The Star of Hope, a 35-foot pole topped with a Christmas star surrounded by lights, was given in 1916 by Mr. and Mrs. Orlando Rouland, who decided that the city needed a year-round reminder of its first Christmas tree, the Tree of Light. It stands in Madison Square Park on the spot of the original tree, near 26th Street. It is the only monument in New York to have had its own trust fund. (It went broke in 1951.)

2. "Liberty Enlightening the World," Bartholdi's gigantic 151-foot-1-inch statue in New York Harbor, was given by the people of France in honor of America's Centennial.

The 154-foot pedestal, inscribed with Emma Lazarus's poem, was not a gift; it was paid for by a fund drive.

3. Flora. Hundreds of thousands of daffodils on East River Drive and in Central Park, 500 ginkgo trees, hundreds of cherry trees in United Nations Park, and stands of tulips and cherry trees for Park Avenue were all given by Mrs. Albert Lasker at no small expense.

4. Cleopatra's Needle, in Central Park, was given in 1880 by Ismail Pasha, the khedive of Egypt, in honor of the American people, and dates from the time of Thutmose III (1500 B.C.). Unfortunately, in less than 100 years of New York pollution, it has deteriorated more than it did during the thousands of years it stood in Egypt.

Four stone tablets translating its hieroglyphic praise of the Egyptian god Horus were given by (who better?) Cecil B. DeMille.

5. "Night Presence IV," by Louise Nevelson, an imposing modern sculpture of Cor-Ten weathering steel on Park Avenue and 91st Street, was given by the sculptor as a gesture of love to her native New York.

6. Central Park Zoo's musical clock, with an animal band that performs every half hour, was given by the city's own Santa Claus, George T. Delacorte. His other gifts include the Alice in Wonderland statue, the Delacorte Theater, fountains in Columbus Circle and Bowling Green, and the geyser fountain in the East River. The geyser gift became complicated for Mr. Delacorte, who pays for the maintenance of all his presents, when the Board of Health insisted he chlorinate the water, because they didn't want people to be sprayed with the river's germs.

7. Thousands of statues all over the city, including Hans Christian Andersen and his little duck, given by the children of Denmark; Giuseppe Verdi surrounded by four figures representing his operas, given by the Italian-American community; Pomona, the goddess of fruit, emerging from six concentric circular fountains near the Plaza, bequeathed by Joseph Pulitzer; and the Cuban freedom fighter José Martí, who spent fifteen years in exile in New York City, given by the sculptor and the Cuban government.

8. Books, 260,000 volumes, including a first folio of Shakespeare, from John Jacob Astor; 200,000 books, including a copy of the first Gutenberg Bible, from James Lenox; and 20,000 books and $2.5 million from Samuel Tilden: They were all given to the people of New York to create the world's greatest research library.

Assorted wedding rings, gold cuff links, earrings, and two teeth with gold fillings are only some of the things given by modern-day New Yorkers to preserve the research collection.

9. Two midtown vest-pocket parks replete with waterfalls and trees: Paley Park (3 West 53d Street) was given by William S. Paley, and Greenacre Park (217 East 51st Street) is from Abby Rockefeller Mauzé.

10. Central Park's Children's Zoo. Noah's ark, Jonah's spouting whale, Old MacDonald's farm, the three little pigs' houses, and a castle were all given by former Governor and Mrs. Herbert Lehman. Two white swans came from Denmark; fallow deer were gifts from Jacqueline Onassis; and an Abyssinian donkey was given by the *Romper Room* show.

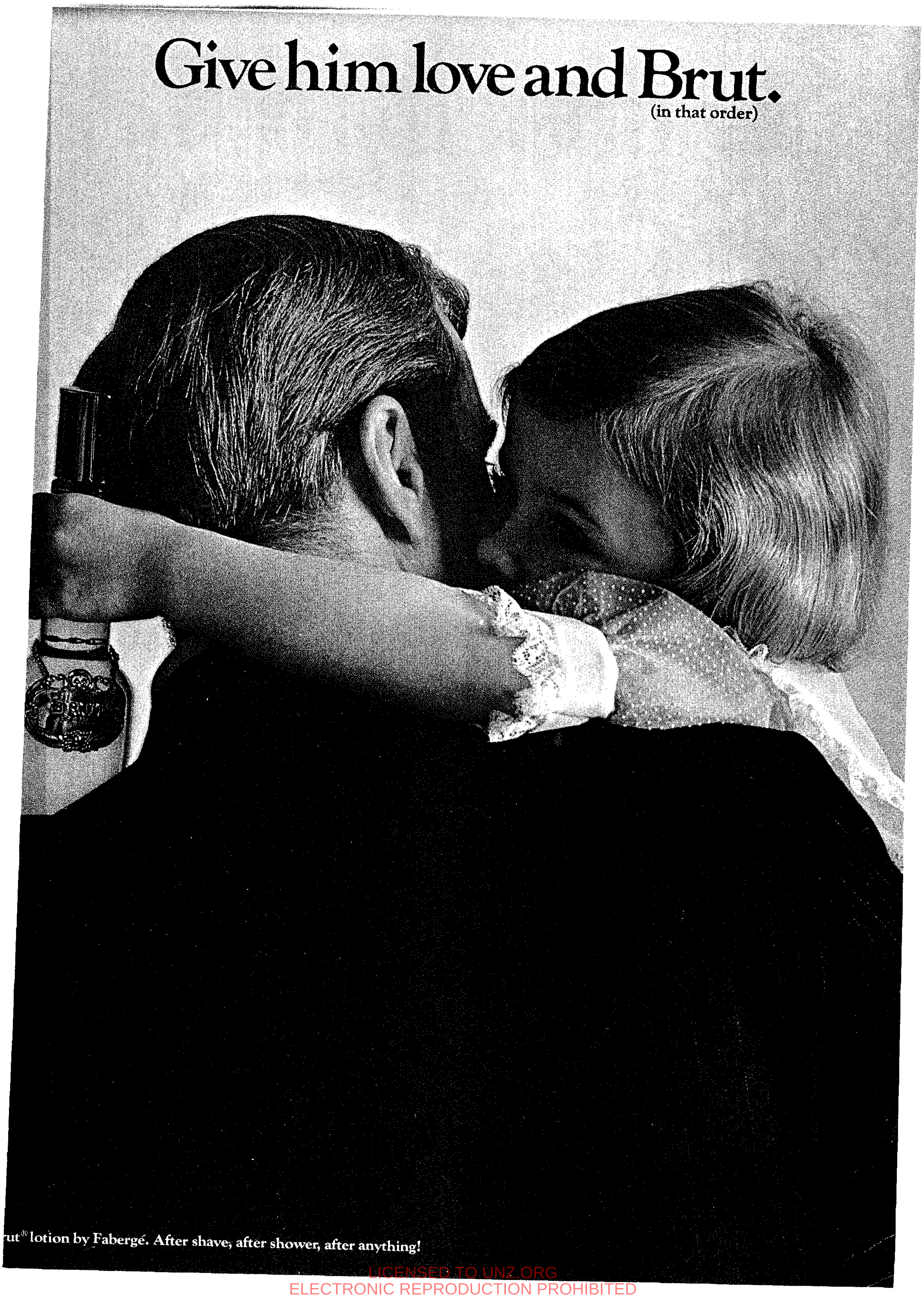
11. The Whispering Column of Jerash, a remnant of fertility and mother worship built in Persia in A.D. 120 by the Romans, stands in Flushing Meadows, Queens. It was given by King Hussein of Jordan on the occasion of the 1964 World's Fair. Nearby stands another gift, the Unisphere, given to the city by the United States Steel Corporation.

12. The Wyckoff House, a one-story wooden Dutch colonial farmhouse at Clarendon Road and Ralph Avenue in Brooklyn, is the oldest building in New York State. It was given by the Wyckoff family in 1969.

13. A $552,000 portable band shell that travels to all five boroughs was given by the Andrew W. Mellon Foundation. It is used for the free public performances given by the New York Philharmonic and the Metropolitan Opera.

14. The Jerusalem Grove of cedar trees in Battery Park and a commemorative stone plaque were given by the government of Israel in thanks for the many trees New Yorkers have planted there. ■

Illustrated by Jean Francois Allaux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12
CHIVAS BROTHERS LTD
ABERDEEN SCOTLAND
FOUNDED 1801
CHIVAS REGAL SCOTLAND'S PRINCE OF WHISKIES
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Merry Christmas

Long after you've forgotten the few extra dollar
someone will remember you gave Chivas Regal

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